

50¢

heartattack

hardcore for the hardcore

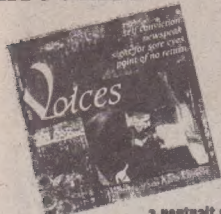
#18



SEX

1: either of two divisions of organisms distinguished respectively as male or female 2: the sum of the structural, functional, and behavioral characteristics of living beings that subserve reproduction by two interacting parents and that distinguish males and females 3: sexually motivated phenomena or behavior 4: sexual intercourse 5: genitalia

hardcore punk,
not syracuse,
not umea



a portrait of
Voices
sao paulo
hardcore
compilation CD



This comp. documents the Sao Paulo hardcore scene and introduces you to four of its best bands: Newspeak (totally awesome old schoolish hardcore with great lyrics), Self Conviction (Sao Paulo's vegan sxe veterans), Sight for Sore Eyes (melodic hardcore with emo parts) and Point of No Return (militant vegan sxe with in-your-face socio-political lyrics). Each band has four songs on the comp. and the whole thing is truly diverse. US\$ 15.00 postage paid worldwide (Sorry, but postage rates are very expensive down here!!!).

Liberation is a Brazilian label which aims at supporting true independent hardcore. We also run a distro, so if you're into trading or want your shit distributed down here, get in touch with us.

★ **LIBERATION** ★

Caixa Postal 4193
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Brazil

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ER03 CD (\$9ppd)
NEW DAY RISING
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ever heard from
new day rising before.



ER05 CD (\$9ppd)
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of all previously
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wolf's kick in the nuts."



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*V/A "Taking Liberties" 7" comp w/ Suffer, Unhinged,
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thoughts of ionesco



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STRIKE FORCE DIABLO!
I HATE MYSELF 7" (split w/ fragit)

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Palatka/Asshole parade 12" (repress)

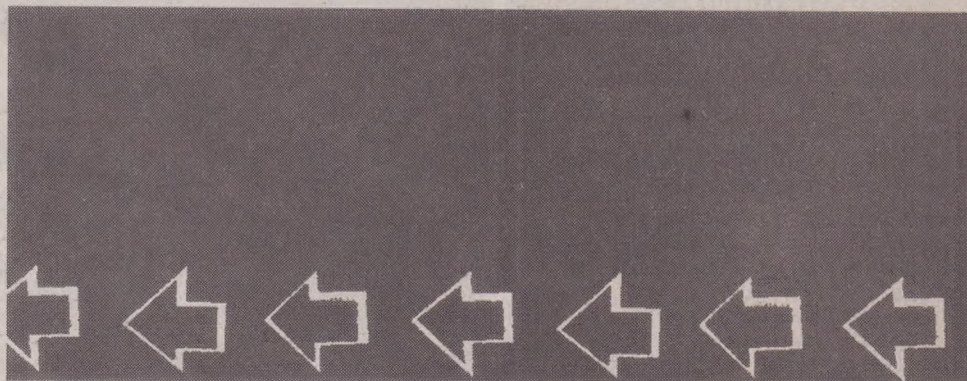
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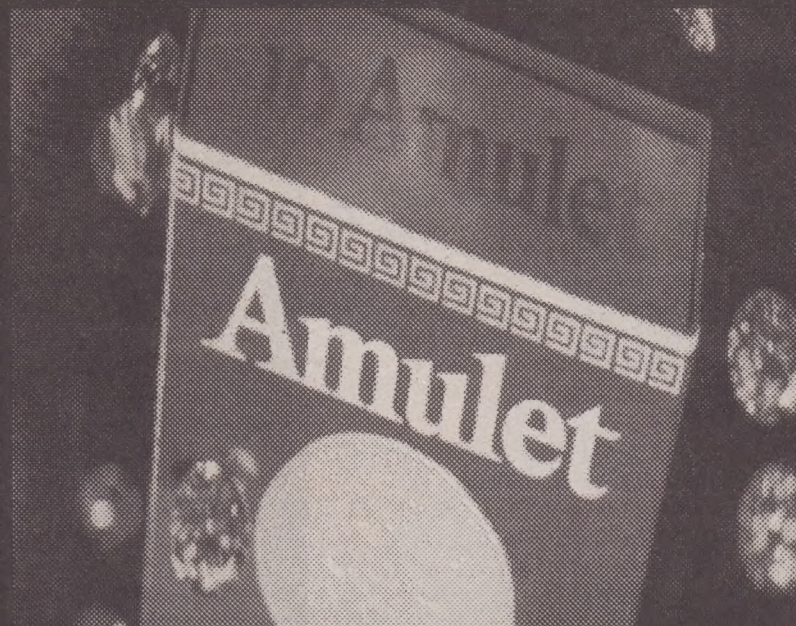
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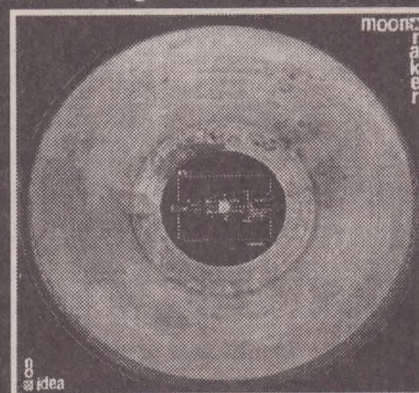
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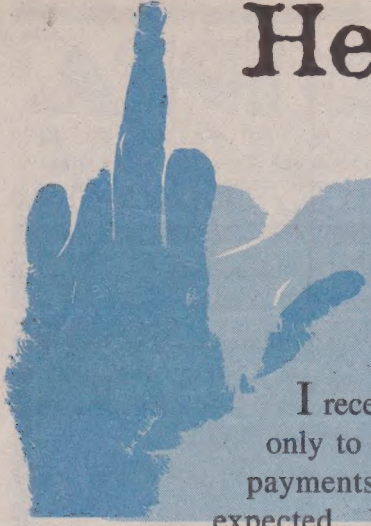
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Soon: Elmer LP/CD • Panthro UK United 13 LP/CD



Hey asshole, if you don't like it then start your own fucking 'zine!

I recently bought a new Ferrari only to realize that the insurance payments were a little more than expected. In retrospect, I probably shouldn't have bought the red one because the color pushed me into an outrageously expensive insurance bracket, and I suppose the racing stripes didn't help either, nor the air brushed Ebullition logo on the hood. But what is done is done. The point is that I need to cover those expenses, and after consulting with my accountant I decided to simply raise the cover price of *HeartattaCk* by 100%. I figure you kids can easily cough up the extra money. If you saw this sweet machine of mine you would totally understand.

Of course I am just kidding around. My insurance isn't that high since I have broken out of the twenty-something category, and the insurance company isn't that worried about some middle aged punk with a receding hair-line and an ever growing paunch driving around town in his candy-apple red Ferrari. Besides I was able to convince my insurance agent that the Ebullition logo and racing stripes were just an advertising gimmick and not some lame attempt to look really cool while hauling my fat ass down Highway 101 at 95+ miles an hour.

Well then, why did the price of *HeartattaCk* go up to 50¢? A 100% price increase is nuts. Why not just raise it to 34¢ or possibly 42¢? Go figure. But why raise the price at all? One word. Postage. The cover price of HaC is pretty much the only thing that is

preventing us from including more pages and more content. Sixty-four pages is the absolute maximum number of pages that can be printed with a cover price of 25¢. As it is right now some stores end up paying as much as 20¢ to get HaC in their 'zine racks. The price increase isn't actually changing anything on this end. Our wholesale price is exactly the same, and we are still giving HaC away locally just as we always have. And probably most people that distribute HaC will continue to charge the same price for this issue as they did for the last, that is if they charge at all.

It is hard for me to imagine that anyone will really see the price increase as anything but reasonable. I mean, hell, we're talking about 50¢ here. I can't even buy a bagel for 50¢ anymore. And when the bagel shop raised their prices the bagels didn't get any bigger!

Anyway, this issue has eight more pages and I was able to bring back the second color. The price increase will provide *HeartattaCk* with some room to expand. Hopefully future issues will continue to increase in size. We're doing everything we can to constantly improve HaC, and this price increase really adds some flexibility to the process.

— Kent

PS: And next time you're in town checkin' a show at the Pickle Patch please don't lean on my car. Your greasy finger prints get all over my wax job, and those damn bullet belts nick the paint. I fucking hate that. Show some respect.

Goleta Fest '98: This year's fest will be on July 10th, 11th, and 12th... It isn't all figured out but here is a partial list of bands that should be playing: Seein' Red, The Enkindels, Yaphet Kotto, Nexus 6, Ambassador 990, Last Crime, Enewetak, Suicide Nation...

The space we are using this year isn't quite as big as last time around, but everything should be okay. Please send a stamp to the HaC address to get a flyer with directions and more information, or send Email questions to lisa@ebullition.com

More bands will be added as we approach July. This isn't going to be the biggest festival this summer, but you can bet your ass it won't be a humid hell bath of heat here in Goleta. All praises to the Pacific!

HeartattaCk
PO Box 848
Goleta, CA 93116
phone (805) 964-6111
fax (805) 964-2310
heartattack@ebullition.com

Issue #18 • 11,000 copies

DEADLINES: *HeartattaCk* is a quarterly magazine. The actual issue will be out around the 10th of the following month.

January 1st • April 1st
July 1st • October 1st

ADVERTISING RATES: Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to Ebullition, not *HeartattaCk*. If you send your ad in on disk then it needs to be saved as a TIFF or EPS file and usable with photoshop or pagemaker.

1/6 page (2 1/2" x 5")	\$35
1/3 page regular (5" x 5")	\$75
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1/2 page (7 1/2" x 5")	\$200
full page (7 1/2" x 10")	\$600

THE FRENULUM: Kent "table master" McClard
LABIA MAJORA: Leslie Kahan
LABIA MINORA: Lisa Oglesby

IN THE ORGY: Dan Fontaine, Steve Snyder, Brett Bezsylo, Eric Furst, Kristi Fults, Chuck Franco, Mark Register, Steve Aoki, Emmett White, Ryan Gratzner, Francis G. Choung, Rodney Truman, Dylan Ostendorf, Mike Phyte, Adi Tejada, Brett "Phood Sex" Hall, and a bunch of other people that got credit when credit was due.

COMPUTER INFO: *HeartattaCk* is fully computerized... so if you can please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via Email, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen.

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in *HeartattaCk* were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

STORES

If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or by fax at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in HaC. If you know of a store in your area that should be carrying HaC or other Ebullition stuff then send the store's fax number or address to Ebullition.

distribution

DISTRIBUTION: *HeartattaCk* wholesales for 5¢ plus postage.

America;	\$5 box = 30+ 'zines
	\$10 box = 65+ 'zines
World;	\$5 box = 15+ 'zines
	\$10 box = 30+ 'zines

You can then sell them for 25¢ or 50¢ each or give them away, but please don't charge more than 50¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition not HaC.

SUBSCRIPTIONS: *HeartattaCk* is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for

America;	\$1.50 each (1 copy)
Canada;	\$2 each (1 copy airmail)
World;	\$3 each (1 copy airmail)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to Ebullition not HaC.

#3	interview with Ron Campbell
#4	interview with Avail
#5	interview with Acme
#6	interview with Kingdom Scum
#11	discussion about rape continues
#15	the Steve Snyder highlight issue
#16	discussion about rape continues
#17	interview with 'zine editors

All other issues sold out.

CLASSIFIEDS: Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

COVER ART: Nate Powell.

PRINTING: HaC is printed with soya inks on recycled paper. Recycle it, don't toss it!

HeartattaCk is a grassroots publication. It is about as DIY as you can get. Yes, we print between 10,000 and 11,000 of each issue, but the distribution is completely DIY and grassroots. People always complain that they can't get a copy or that they missed this issue or that issue. Well in case you didn't know, DIY stands for "do it yourself." If you can't get HaC then get off your lazy ass and lend a hand. Either send in some green for a subscription or order a box to give away or sell at shows. *HeartattaCk* isn't bar coded and distributed through major book stores because that seems about as removed from the whole DIY process as can possibly be imagined. I see HaC as a community resource.

Chain book stores and corporate magazine distribution companies don't have anything to do with this community so you're not going to find *HeartattaCk* in those places. Instead, HaC is distributed by kids like you and me (just humor me) that are part of this community. Community takes effort, and DIY is all about effort. So if you want to read HaC and if you feel that HaC isn't getting enough exposure where you live then take some action rather than just flapping your gums complaining. It was never my intention to make sure that HaC was available in every mall in the country. And quite frankly I am proud of the fact that it has remained underground. Hardcore for the hardcore. The kids that are down with that will get HaC, and everyone else in the world will just go about their lives in oblivion. I have no problem with that. *HeartattaCk* is going to stay underground. If you don't like it then go back to reading your mainstream magazines and watching your music videos on MTV. You surface dwellers are just taking up space. Go top side and quit polluting the underground with your fucked up ideas about mass consumption and conformity.

— Kent



Elizabeth McAdams,

Okay, here's a lesson in arguments...

#1—When you put words in quotation marks it means that you are directly quoting them. "You may be safe at a show, but you aren't coming home from it," is very different from my REAL quote of "Even if we are safe at a show, we'll still be walking home from it." The same with "Every day we take risks, being in punk alone is a risk..." if I were to live in the suburbs I would be safe. But I resist." Which should really read; "Living the punk rock way increases our risks... if I lived indoors and had a job as a secretary and got married and had kids and became the suburban dream then I would have less chance of sexual abuse. But I refuse."

#2—You have to actually read the words that I wrote, instead of seemingly deciding what I wrote for me. Incorrectly paraphrasing and completely misinterpreting my words makes me think that you had a whole agenda already set out before you even read my words, let alone absorbed them.

Okay, here's the answer to your letter:

I did not say that rape never occurred at a hardcore show. I said "Even if we are safe at a show..." Correct me if I am wrong, but those two words—"even" and "if"—change the whole sentence from the factual statement that you claim I made into an "Even if..." situation, which is very different indeed. Are you arguing that a hardcore show is a particularly dangerous place to hang out? Of course abusive interactions take place, but I would be safer there than in Euston station at 10 o'clock at night. I'd be safer there than in a pub. I'd be safer there than [insert sketchy location in here]. And on and on. My statement did not "invalidate all of the rapes that have occurred within the confines of our little community" [see—I can quote you properly] because I never said that you were safe at hardcore shows per se, merely making the point that it is a safer environment than others. It is undoubtedly safer to be at a show than getting the last tube home alone in central London. Are you arguing with that? Maybe your chances of getting assaulted at a "fucken' show" are just as high as walking home from it. Well, dare I say you must live in a fucking nice neighbourhood.

I never once questioned or refuted that rape does not occur in middle-class neighbourhoods. You miss the point entirely. Duh. But do you feel less or more safe walking around the nastier neighbourhoods or the nicer ones? Do you, as a woman, feel more or less threatened when you walk around the areas filled with council [project] housing, noise, burnt out cars, concrete everywhere, boarded-up shops, boys standing on street corners that you know have guns in their pockets, houses with bars on the windows and grills on the doors? More or less threatened when you walk around the "suburbs" with their above average street lighting, affluent houses and cars, few people about, just middle-class ones walking their dogs, lawns and driveways, peace and quiet? I am not ashamed to admit that I am more scared in the former area than the latter. And I have lived in the former in Manchester, and the latter in Brighton. I know that the suburbs feel safe. And this "Whether you think the suburbs are safe or not means shit" attitude of yours directly violates your hypocritical insults of me being self-righteous deciding what is right for other women. The perception that I have of my safety is directly related to my safety at any given time. And I will make my own perceptions of my safety and they will "mean shit."

But I never argued that there is not sexual violence within these areas. And it was insulting of you to claim that I did. Though anyone who has read my column would know that I never claimed that anyway, so it's irrelevant. I never argued that rape occurred in any given situation, or played into the concept that an attacker will jump out of an alleyway at all. In fact I probably played more into the idea that a rapist is someone we know, in a "date rape" situation, than any other. That was the "vulnerable situation" I was normally referring to. But if you had actually read my column, rather than replacing it with your preconceived notions of what I was going to be saying, maybe you would have realised this.

Maybe you would have realised that I was

precisely saying that it is a woman's responsibility to "take care"—because that's fucking common sense. You got one thing right—that was the point of the fucking column. But oh, you want to take the route that I am a "product of boy hardcore" as you liked to put it [so I heard]. Well, considering I was a feminist for five years before I discovered hardcore, that's hardly relevant. You want to take the route that I am "the enemy," that I am here to reproduce all the "blame the woman" ideas you could cite. But I never said it.

Girl, you have a lot of anger, and it's misdirected here. I am not the enemy. You talk of feminism and sisterhood, and yet you attack me like you hate me before I even speak. I have done nothing to you. I have not abused you. I have not oppressed you. I am on the same side as you.

My column was not deciding for you how you should live your life. I would never tell anyone how to do that. It was merely suggesting that women/girls not be bamboozled by the backlash myth. Not to believe that the world is ours for the taking, because although it would be great if it were, although it would be great if we didn't have to "take care"—we do, because our world is a fucked-up place. And I don't want kids like you to get hurt the way I did. I was throwing ideas into the melting pot of hardcore, suggesting that the key to rape prevention is to take more care and more responsibility and to engage in more communication with those we are dating. I don't ever argue that rape is the woman's fault. I am not arguing that they are ever to blame. I am not here to claim that it was because of "dressing like that, acting like she has no morals, for not taking care," [as you said]. I was writing in a hope to prevent rape, rather than cast the blame on anyone afterwards. Because we know that the man's to blame. We know that. This isn't

melodramatic manner. It is an everyday occurrence and we are fighting on the same side. Read new ideas about suggestions for some on how to deal with it. Read them with an open mind and an open heart. Maybe you might even change your ideas or come up with some real discussion points or criticisms that aren't preconceived or inapplicable. And remember: we are on the same side.

Vique Martin

PO Box 340/Leeds/LS4 2LH/England



Dear HeartattaCk,

After reading Kirst's rather juvenile guest column in HeartattaCk #17, I think I can articulate in focus about an overused verbal illustration that I've found vaguely annoying for some time now. I'm referring to the Coatrack Girlfriend who honors her boyfriend at hardcore shows when he requests, "Hold my coat, honey, I wanna go mosh it up." Excuse me, how about a reality check? Exactly where does this happen? I go to about three shows a month, and that's been my lifestyle for years. I pay close attention to everything going on, onstage and off, and blatant subjugation like that is the kind of thing I'd notice and remember.

Who the hell wears a coat to a show, anyway? I live in notoriously cold eastern Pennsylvania, and three seasons out of the year, it's way too warm for a coat. Even in winter, people generally leave their coats in their vehicles, since the inside of most halls and warehouse spaces are sweat-pits all year 'round. Young kids without cars find the most concealing spot to stash it, and spend the rest of the night with the nagging fear that it will be stolen.

If anyone wears a jacket (which is not a coat), it's usually either studded, painted leather, or a patched-up hooded sweatshirt. The primary function of these garments is to impress; therefore, they stay on until they become unbearable. Even then, I've never seen a little Donna Reed in a Texas Is The Reason shirt come to whisk the constricting garment away with a submissive smile.

Sometimes I think that girls want to believe the scene is more sexist than it is. I mean, scenes aren't

anything but what people make them, and there are countless examples of women who play in bands, set up shows, run record stores, etc. Dismissing active participation as futile in a "male-dominated scene" just seems like an excuse not to do anything. I've heard so many girls say things like, "I'd start a band, but no one would take us seriously, and guys would be threatened, and the boys wouldn't let us play at their shows, anyway."

It boggles my mind how some people put off doing a 'zine, or quitting their job to travel, or anything really, out of fear. Some things you're never going to get permission to do, but the bright side of that is that you really don't need it. You may burn some bridges, but if you truly hate the role society has planned for you, you'll find a way to change your life. That includes sex roles. If you loathe being an overbearing jerk's agreeable little woman, find a new lifestyle. Get a girlfriend instead, vow celibacy, or find a weak man who will hold your coat at shows. These alternatives may result in some people shit-talking you (Oh no! THE HORROR!), but that's just life. Once upon a time, just being into the kind of music in this 'zine made you a social leper. Acceptance is a trade-off, no matter what you do, you'll alienate somebody.

To conclude what may seem like a rambling letter, let me say that no one makes you hold a coat, or do anything else. If you let yourself be defined by other's expectations of you, that's a vicious spiral, and to me, breaking that mold is what hardcore's all about.

Fuck half-baked man-haters,
Mike Walsh

109 Walnut St. Apt. 12/Lansdale, PA 19466



Dear HaC and Readers,

I'm writing in response to the guest column by Kirst in issue #17 of HaC. I would just like to say that it is people like Kirst that make me want to drop out of the punk scene, and forget I was

Letter 1: a single piece of type
2: a direct or personal written or printed message addressed to a person or organization

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feminism 101 here. Maybe you missed that point, sorry if I took that for granted. I took that as a given. I am not concerned with those facts, because that's what they are—facts. I was making the point that it's not about casting the blame afterwards, it's about trying to prevent those situations occurring in the first place.

Life is dangerous and scary. The analogy of the housewife in the suburbs was not meant to imply that I would be safe there, but I would probably be safer than living life the way that I do. And I was in no way saying that I would dictate to anyone else that they should alter the way that they live so that they can avoid getting raped—i.e. she should not leave her house because then she would be safer [for arguments sake, let's assume she lives alone]. But that if she does leave her house, she should take certain precautions. And that they should not be seen as compromises, but necessary [of course, they shouldn't be] components of life. She should avoid taking public transport or walking alone. She should avoid taking unknown men into her house without anyone else there. Just as she should lock her house when she leaves it so burglars don't enter. No, she shouldn't have to, but she has more chance of her house being safe if she takes care. And she has more chance of herself being safe if she takes care.

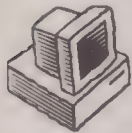
And no, no-one is going to say that it is "her fault" if she gets raped under any circumstance. It will ALWAYS be the rapist's fault. But that's not the issue. The issue is rape prevention, not how to deal with it or who to blame after the event. This is about avoidance, and facing reality and learning to cope with adulthood. About communicating with partners, learning from experiences, protecting yourself and being/feeling safe at all times. Rape is not the glorious example of misogyny that should be talked about in such a

ever part of it.

In Kirst's column she is rather confident in generalizing that boys are the problem with the scene. However, I hardly think that a column filled with rampant insulting and obsessive self-righteousness is going to make the hardcore scene a "place" which is more open to female participation. Kirst clearly is part of the problem of male domination in the hardcore scene in that her column does nothing to alter the current situation. While her column did make light of some things that are wrong with hardcore, I feel its main purpose was to alienate, rather than be a vehicle for positive change. Kirst insults boys for "...complacency, mediocrity, and lack of insight and understanding." However she uses her own mediocrity and lack of understanding to take stabs at the problem which, according to her, is boys. She never really explains exactly why boys are the problem, but because they are a bunch of complacent boring record collecting nerds in search of colored vinyl they must all go. I'm not denying many guys in hardcore are sexist assholes, but Kirst's statements seem foolish because of her generalizations.

Perhaps if HaC can use space for hurling insults and creating a negative atmosphere, then some space can also be allocated in the future to counteract the vibes which Kirst's column has created. I'm suggesting that in each issue there be some kind of column or letter that specifically deals with gender issues in hardcore. It seems that since hardcore's inception it has been just as, if not more, male dominated than mainstream society, and what better way to change this then to open up a discourse about gender issues in a fanzine that goes out to 10,000 people. HaC should leave room open for debate about what can be done to interest more women in becoming part of the scene. I'm sure that if there were more girl bands, 'zines, labels, and show promoters there would definitely be more female involvement. So to Kirst and others who may be disgruntled about male dominance in hardcore, why not ask a female friend of yours to get a band together, put on a show, or get involved in a Food Not Bombs instead of lamenting the fact that there are too many "boring crap boys" in hardcore. (By the way Kirst, I'm in a band and we sing about other things besides oppression and pro-choice so maybe you'd like us.)

Questions? Comments? Sean Fenly/15 Norwood Way/Schenectady, NY 12309/USA



Dear *HeartattaCk*,

This is regarding the column by Jonathan Hicks in #16. Sorry, but there isn't some sort of government cover-up to keep the public out of the picture regarding the 2000 bug. It is widely known and it has been talked about in magazines and newspapers quite often over the last couple of years. Tons of work is being put in to try to fix the problem, which explains the labor shortage in the high-tech industry right now. As the Wall Street Journal puts it, "Most big companies are diverting legions of staffers to fix the widely publicized Year 2000 problem" (Feb. 1998 Class. Ed. 1). The *Newsweek* magazine with South Park on the cover also contained an article about the bug. According to information and statistics, it is still looking pretty bleak.

What was once a potential X-Files is now just an embarrassment due to lack of research.

Ryan Gratzner

223 Conejo Rd./Santa Barbara, CA 93103



HaC'ers:

Maybe this is a moot point that has already generated plenty of responses (HaC #16 is the most recent issue I've seen), but Jonathan Hicks' guest column (in that same issue) on the "Year 2000 Problem" really turned my stomach. Mr. Hicks, and the gullible amongst HaC's readers, should be reminded that they shouldn't necessarily believe everything they read. If you believe that the evil and oppressive governments, corporations, and the entire industrialized society will crash in flames at midnight, January 1, 2000 because of outdated computers, that's fine. If you believe the Tooth Fairy really swaps coins for your old baby teeth, that's fine, too. However, I would encourage anyone with a brain to read Mr. Hicks' column with a grain of salt, and to do further research on the topic.

Mr. Hicks created his column out of one anecdotal incident and a bunch of hearsay, with no attempt at referencing his sources. Superficially, it sounded pretty impressive, but a careful read revealed a "story" not unlike sensationalist trash journalism masquerading as hard news. The ersatz "logic" found in his article seemed more appropriate for pro-life scare tactic ads or the *Limbaugh Letter* instead of *HeartattaCk*. While the "Year 2000 Problem" is very real, many computers and computer systems were designed to be "Y2K-compliant" from the ground up. I don't believe the U.S. economy is absolutely "depression-proof," but a depression akin to the one experienced in the 1930s is really unlikely, even after 12 years of "voodoo economics"; there's just too many safeguards in place. Don't take my word for any of this, though... find the facts and think for yourself.

Sincerely, Marcel Roy/532 Brister #6/ Memphis, TN 38111/meroy@cc.memphis.edu



HeartattaCk,

You know, sometimes, due to the supposed "purity" of punk and hardcore, I'm flat out in awe of the shortsightedness and desire to block out ideas that are threatening to the straight white male power structure... Case in point—HaC #16's letters column...

The first letter (and the majority thereafter) is from a man and is about his "god" and supposed "child murder." Now, Jeremy (and the rest as well...), if your almighty power, your leader if you would... is fulfilling your life then why are you in the hardcore scene at all? Why are you into something that has ALWAYS been 99% leftist, anti-authoritarian, and opposed to fairy tales like religion? And why are you so pissed about HaC Jesus bashing? Why do you all seem to try to convert people to your god? If your leader did anything for the people beyond offer convenient answers to problems we can't solve and cheap reassurance of an "afterlife" why aren't we all happy? Why do people die day in and day out from pain inflicted by "good god fearing christians"? If you love us all so much then save them!!! But, I bet you're way more into trying to convert "the kids" to your shining thereafter...

As a man you better just shut up about abortion cuz it ain't your body. Never was and never will be... you have no idea of what you even say! Case in point—Planned Parenthood is a birth control provider, a referral service, a place to go to learn about avoiding pregnancy, not a place where abortions are provided... which shows that you aren't thinking. You bought the line fed to you by such fascists as Human Life International (an openly racist, sexist, and homophobic group...) and other "concerned" groups so desperately clinging to their straight white male privilege... It's a choice—a lump of cells that cannot live without the umbilical cord (thus making it as lifeline as a cyst...) or a grown womyn... I think if you let go of your privilege you'd understand... See, "good white christian folk" are trying to stop white womyn from aborting whilst helping to sterilize large chunks of the "third world." And mixed up kids looking for truth are good "recruiters" to their movement. (Much like the openly fascist movements...) They say womyn die from legal abortion which is true to an extent but comparatively more die when it is illegal... and no, partial birth is not used as often as they say... My mother was an "at risk" pregnancy and had considered partial birth as an option. If the anti-choice movement had their way, my mother could have died. But that's alright cause as a man you'll never have to worry about that right?!!?

I'm not praying for you obviously, but I hope that you'll wake up and see the real deal...

Finally, to Elliot Anderson: you criticized people for speaking out and saying what they felt was right yet you do the same in your letter! I'm not defending any side but without dialogue and opinion we'd still have people into punk and hardcore who think racism and sexism and homophobia are acceptable running around... Yes, Woodfin is fucked! Yes, he is trying to define sexism despite it not affecting him. But what's worse? Him speaking openly and letting people tell him what time it really is or should he internalize it and spread it on to another generation? All I'm saying is you can't change shit without changing yourself. Yes, you should check him out not for speaking... check him for what he says... and no, I'm not some Free Speech

freak who wants nazis to do what they want... Within hardcore we have a duty to work with our peers and educate each other, not chastise each other for speaking... unless we want only the select few to speak...

Hey! Maybe I'm wrong too...

Feel free to write to me... Tony Bevaque
49222 Fairchild/Macomo, MI 48042-4810

As a final note to ponder: hardcore was/is supposed to be about tearing down Babylon. How can we do it if we assimilate its characteristics?



Dear Dan LaMere, Kevin Morris, and anyone else (HaC #16) who subscribes to Christianity (or any other religion for that matter):

According to history, Christianity can be no more than 1,998 years old. In respect of this, how can anyone who believes in one "god" discredit other "gods," some of which have been around for over ten thousand years, such as the Egyptian and Greek gods? Obviously Zeus and Icarus were mythological, I'm sure we can all agree on this, but what basis of belief do Christians have which keeps them from placing Jesus and Jehovah into this same category? Also, what facts cause Christians to accept Jehovah as their god instead of Allah (another god which somehow managed to avoid being labeled as a myth)?

Every time I have ever confronted a Christian with questions such as these, their answer is always the same: "I have faith." Okay, so I'll ask again. What is it about Christianity that causes you to single it out of the thousands that have ever existed and causes you to have "faith" in that specific one? The answer again will always be the same: "It is what I have chosen to believe." What the fuck. "Choice" and "belief" are oxymorons. Every belief which I hold manifested itself within me due to my lifelong exposure to hard facts. I never "chose" a single one. "Belief without facts" has a name for it—Gullibility. Believing something just because someone told you to. The inability to think for oneself. Because of this, many people, such as myself, find it hard to meet at eye level with anyone claiming to be a Christian.

Fundamentalist Christians have constantly spoken out against Darwin and Evolution. However, you can go see a humanoid skeleton with your own eyes at the Smithsonian Institute. Evolution has been PROVEN through FACTS, a claim no Christian could make about the Bible, yet Fundamentalists have tried, and with much success, to get Darwin removed from school textbooks. Why? Because Evolution PROVES the Bible to be false. Just one of many, many other religions which were proven to be lies.

If a band were to thank God or Jesus or any other religious icon in their liner notes, I would want to know about it, just like I would want to know if a band were Nazi. I want to know if a band subscribes to a belief system I disagree with, so I'll know not to buy it.

Finally, I'd like to end with the Christian symbol—the cross. Do you know what a cross is? A form of execution. Worshipping a cross is no different than worshipping an electric chair or a gas chamber. That just always seemed really morbid to me.

Well, I've said my piece. I'm sure many other people have different reasons for becoming Atheist, but I've always just believed in facts. Hopefully some of you leaning toward religion will begin to rethink it and liberate yourself by realizing that there isn't a "god" watching your every move 24 hours a day.

Thanks... Mike Schultz/3563 Gardenview Way/Tallahassee, FL 32308



Dear HaC readers,

I'm writing this letter to address the stuff that's being said about christianity in the letters section of HaC. I was raised in a roman catholic family, and attended catholic school for grades one through five. During this time, I went to church every day except Saturday. From sixth grade on, I went to public school. Slowly but surely, my family started to become a little more lax about the whole catholicism thing. We started to attend church a little less regularly at first, and then a lot less regularly. My oldest sister awakened to her own feminism, thereby introducing me to the first avowed feminist I had ever known. My parents got a divorce. My other sister had a child out of wedlock; the whole family was delighted with the baby, and with my sister for having him. At some point,

I had emerged completely from the catholic loop and wasn't thinking much about it. By the time I entered college, my thoughts on christianity went something like, "I don't believe that Jesus was the son of god, and I don't really think that god exists anyway. Christianity is pretty silly and I'm happy that it doesn't control me." I focused on other stuff.

I studied philosophy in college, and at points I got to read the work of some pretty hard-ass philosophers who wanted to reduce human beings—mind and spirit—to the mere workings of protons, neutrons and electrons. I was really into that stuff, but my favorite philosophy had to do with language, psychology, and ontology, or the study of being. I had gotten way beyond the whole heaven/hell thing, and was by now subscribing to a set of beliefs that *definitely* did not jive with christianity.

When people wanted to speak out against christianity, I was always in support of that. I mean, my whole family had become a kind of living critique of christian dogma, and I was not in the dark at all when it came to the abuses and plain stupidity of the catholic church.

By the time I had finished college, though, I noticed something which I found disturbing: the people with the most vocal criticisms of christianity seemed to be, more often than not, just not very intelligent. Most anti-christian people I encountered were either reacting against a bad christian experience, or were simply misinformed about christianity and its history. In any case, there was no one around who could tell me anything NEW or INTERESTING or USEFUL about christianity, anything that would help to further distance me *personally* from the religion I had already given up.

Again and again, people would set christianity up like a straw man, and then burn it down in a predictably easy way. I didn't have any stake in christianity, but to me this seemed like a hollow pursuit, not to mention a sad waste of energy and enthusiasm. So I figured, forget the whole anti-christian thing; it's at least as confused as christianity itself. Once again, I moved on with my life.

Then something funny happened. Through my continuing education (which consists of: reading books), I found out about some christians who were actually *intelligent* and who appeared to have some (gasp) real insight into life, spirituality, and society.

Only one such christian was Thomas Merton, a Trappist monk who did some fucking amazing writing on nature, god, humankind and mystic spirituality. Merton was a hard-core christian—there was nobody more christian than him. He was also a radical activist for social justice. I found out about Thomas Merton through the teachings of another radical activist, Thich Nhat Hanh, a Buddhist monk exiled from Vietnam for his efforts to end the war there. Anyway, my point is that the people who inspire me most these days are NOT those people who are seeking to tear down all forms of christianity—far from it. The list of people who most inspire me includes some christians and includes plenty of folks who aren't christian, and in any case has little to do with whether or not a given person is christian.

Oh, but here's another cool Xtian: St. Francis of Assisi, the patron saint of the poor and of animals. He and his followers led a life of poverty; after his death, his followers continued to do their work, and one by one were burned at the stake for this because the church was committed to the economic power-establishment in Europe at the time and had no reason to endorse poverty or simple living. Today, St. Francis still has his followers, both inside the Franciscan order of monks, and outside, in other christian movements dedicated to social justice, peace, and the preservation of the earth. For instance, the Quakers.

The history of christianity isn't as simple, as homogenous, as you might like to think. Yeah, the crusades were terrible. But saying this does nothing to address the development during the last couple of centuries of Latin american christianity, or Black american christianity, which owes as much to traditional African spirituality as it does to stereotypical "white" christianity. Why don't you talk to the christian Spanish-speaking people and christian Black people of the western world before you throw their religion in the trash? Christianity is not simple, it's a living, breathing thing, a vast historical occurrence. You might be taking on more than you realize.

Yes, the growth of christianity was

paralleled by the rise of the nation-state, the rise of imperialism, and the rise of capital. And in turn, christianity was co-opted by a whole lot of people who were up to some pretty bad shit. No fucking duh: this much is obvious! But it will take a little more time to show that christianity across the board is fucked. And if that's your aim, it will be necessary (for me, at least) that you clarify your motives. What *exactly* are you up to?

At this point, I guess it's obvious that I am addressing the anti-christian folks who have been writing to *HeartattaCk* as of late. My message to them is this, I suppose: as it seems that most of you are garden-variety anti-christians who are no more intelligent than the dimmest christian who writes into HaC, I suggest that you refrain from speaking for others, telling others what to think, whenever possible. There's a trend in the hardcore community of telling people what in their lives is fucked-up, and exactly when they should give up on this or that thing. It has to do with the whole "if you're not completely opposed to X, then you're in complete support of X" thing: I don't buy it, it's weird codependent emotional manipulation, and I have trouble taking people seriously when they engage in that sort of thing.

If you are freaked out or emotionally upset by christianity, that's OK. But please own up to your feelings and stop using them as some sort of "proof" that christianity is bad. It won't work—not on me, at any rate. Any line of reasoning that limits my choices, that prohibits me from making up my own mind, when I feel perfectly capable of doing so... I tend to reject that line of reasoning. For example, don't tell me why queer people ought to reject christianity. I'm one of those queer people, OK? And don't tell my mother and sisters why they should reject christianity. Let them figure it out for themselves.

I'm not a christian, I don't go to church and I don't worship Jesus. If I wanted to, I could call myself a christian and define what that meant for me personally... whether that meant worshipping Jesus or just thinking he was a cool guy or whatever. But I DON'T call myself a christian, because I don't want to. It doesn't feel right for me. I'm writing this letter not simply in defense of christianity, and certainly not in defense of any Xtian hardcore band or any of the christians who have been writing in to HaC. They can take care of themselves. I'm writing this letter in defense of the clear head that is connected to the whole heart.

I have a bit more to say, about spirituality. First off (and I can't believe I even need to say this), if there is something about a particular faith that you think is silly, if their talk of spooks, spirits, the dead resurrected, and things-that-go-bump-in-the-night rubs you the wrong way... well, friend, I'm sorry to be the one to tell you, but it's not up to that particular religion to explain things for *you*. That's the funny thing about spirituality: it doesn't really need to make sense to the uninitiated. That goes not only for christianity, but also for judaism, buddhism, hindu, islam, baha'i, krishna, and every other religion or weird cult you can think of. You're not pointing out any significant contradiction in a particular faith by saying that the faith is kooky. I, for one, have never noticed any discernible difference between the "kooky level" of one religion and that of any other. They're all kooky, damnit. If you want to reject christianity for its kookiness, you'll have to reject the various forms of Native American spirituality on the same basis... uh-oh.

And this goes out to Paul Dykman from Goleta, who says that faith and belief contradict everything that hardcore is about: the adherence in modern culture to cold logic and rationality *is itself based on faith*. "Rationality" is not a timeless, universal force, or a concept without history; the dominance of rationality in our culture had a beginning, and it will certainly have an end. We can add Rationality to the list of kooky religions in the above paragraph; it would be among the youngest religions listed, not to mention the kookiest. Did you know that advanced math, physics and logic no longer ally themselves so strictly with rationality and "the scientific method"? More than ever before, these disciplines have begun to take seriously the idea of the spirit, the presence of mystery in the universe. It's tough to swallow, isn't it? It's like your whole world is falling apart. I found out about this whole thing through reading Capra, Kuhn, Foucault and Wittgenstein. I recommend their work.

What's funny to me is when people who are

totally into logic and rationality talk down to people whose belief systems are more obviously faith-based. As if science, rationality, etc. are *any* different! The presumption I hear in the voices of anti-christians who are writing in to HaC these days just staggers me. Sometimes the people who are the biggest fans of logic don't seem to be very familiar with its workings, if you know what I mean.

Which brings me to the *Fuck Christianity* comp. Hey, Ned Kelly: why did you give the comp that *particular* title? Does "fuck christianity" mean something like "down with christianity" or "let's destroy christianity"? When you fuck someone, is that kind of like hurting them or degrading them? You could have titled the comp *Christianity Sucks*, which would imply that christianity sucks *cock*... that's just as degrading as being fucked, right? I think I get the gist of the title.

Ned, the tradition of making sex violent or degrading is *intimately* connected to the hatred of women. It's also connected to homophobia. I'm not pointing this out because I like to nitpick about language in that weird and annoying way. I'm just trying to illustrate my belief that no, Ned Kelly, you do *not* have it all figured out. Oh, by the way, thanks for the invitation to read the booklet accompanying the comp, the booklet that "serves to intellectualize your position." That sounds great.

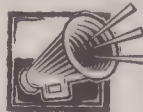
A lot of folks in hardcore portray themselves as being powerless at the hands of one institution or another, christianity in this case. I don't like this way of thinking because it denies the power that people have inside themselves, the power that *all* life has. It denies the mind-boggling range of possibility that *automatically* comes with life. I don't think that there is, or has ever been, any institution that can control the power of life. The power of life is bigger than imperialism, bigger than capital, bigger than human pollution, bigger than stupid christianity—hell, bigger than *good* christianity. In fact, I don't think that there has ever been a religion or system of belief that could completely encompass, explain, or control the power of life. Everything that humans have ever done or written or said seems silly and pale in comparison with the power of life. That's why I am suspicious of people who want to paint institutions as being all-powerful. I see this as a willful step towards spiritual death.

Before I close, I want to say *thank-you* to everybody that is participating in the conversation about rape in the pages of *HeartattaCk*, as well as outside of these pages. The courage I see in you inspires me so much. There is so much I'd like to say about rape, abuse, and sexuality, but I figure that one lengthy letter per issue is enough. Thanks so much... all my love.

tony perkins

505 Washington St. SE #12/Olympia, WA 98501

P.S. If anybody from the pugest sound area is going to the More than Music fest in June and can give me a ride, please contact me.



HeartattaCk,

I know that we have talked this issue to death, and this letter may be a little late, but I feel compelled to give my opinion.

Once more the spectre of rape has reared its head in our scene, forcing us to deal with this extremely complicated problem. The columns/letters that appeared in HaC #16 gave us a few ideas on how we should NOT deal with rape and all the shit that comes along with it. Obviously, we need to treat the victims with sensitivity and support, but what of the accused? I feel that a major factor was overlooked by the columnists and the people who wrote in. A concept I like to call "innocent until proven guilty." It could be said that the opposite was true for this particular situation, and more than a few that I have witnessed before. It seems that we have become so knee-jerk and reactionary in our defense of P.C. values that the other side of the story is discredited or assumed to be wrong right away. Underneath it all are HUMAN BEINGS, and defending a stance that everyone else feels is correct becomes more important than discussing FACTS. We fail to realize that maybe, just maybe, the person accused didn't commit the crime.

Before I go any further, let me establish the fact that I feel that rape is one of the most disgusting things a human can do to another. I really don't need to go into a discourse on the evils of rape and the social climate that all but blatantly supports it, I just want to clarify my position and assure you that I am not some

blockheaded moron who believes that any woman was "asking for it."

Considering the severity of the situation, I'd like to point out the rights of the accused. Does it not stand to reason that if rape is so awful a crime, then to be falsely accused is almost as bad? To have a finger pointed at you and someone yelling rape marks you for life. And this is true REGARDLESS of the state of your innocence or guilt. As a "counter culture" we aspire to deny the mainstream way of thinking, thereby making "women are lying" into "a woman could never lie" without a thought to the fact that we have done nothing more than reverse a way of thinking. Notice I used the word "reverse" and not "correct," two wrongs don't make a right, not even in the punk scene. OK, before everyone gets out the pen and paper to write all the hate mail that I will surely receive, listen up. I am not trying to establish innocence OR guilt in the Columbus Fest situation or any other. What I am trying to do is to get people to look at this problem from another perspective, and to not be so reactionary in their responses to such important issues.

What inspired me to write this letter in the first place was the fact that certain stores/distros are boycotting Havoc records, and hearing Felix being called a rapist by people who have never met him. I have never met this person, nor have I met the person doing the accusing, or the alleged victim herself. It is not likely that I ever will meet any of the people mentioned, and if I do only on a superficial basis. I DO NOT KNOW THESE PEOPLE AND NEITHER DO YOU!! It is for this reason that we should be extremely hesitant to believe anything we hear from a third party source. After all, the events in these people's lives are really none of our business, and to carry out a boycott on third party information is a really weak thing to do, period.

I know that I will get a lot of shit for this letter, especially from women who indeed have been raped. The intention of this letter is not to call people liars or to undermine the credibility of women who have been victimized; if anyone takes it that way, you have my apology. There IS rape in our "punk rock world," and we DO need to strive for ways to deal with sexual offenders in our scene. But the answers are not to be found in the form of accusing people in a public forum, in front of hundreds of spectators who know nothing about the situation. Nor is the answer to be found in boycotting a record label or band that a person who has been accused is associated with. These are childish, vindictive tactics that serve no other purpose than to create conflicts and do nothing to work towards solutions. To wrap it up, I would like to reiterate that I am in no way trying to determine the innocence or guilt of ANYONE. What I am trying to do is bring to light a seldom talked about problem in our community that needs attention. Any accusation (be it true or false) that it is believed immediately and without question is dangerous. We have only to look to history...

Steve

27-D Cape Dr./Ft. Walton Beach, FL 32548



Dear HeartattaCk,

I have a few questions I cannot seem to answer. I wondered if anyone else could help me. I watched the sea lions on pier thirty-nine yesterday. I have always liked sea lions. I was not sure whether I liked them because they were pudgy and harmless and unself-conscious. Or because they were a group of activists from the sea who had challenged man's authority and gotten away with it. The answer grew more important to me as the evening wore on.

Last night I questioned my political and social activism. It seemed like a good idea. I ought to know why I go to Free Mumia rallies. Organize film screenings. Protest fur. Wheatpaste anti-NAFTA posters. So I asked myself why. And fortunately, I had an answer. I do it to like myself. But there is something more important. I do it because I like myself. I know that there is a lot of goodness in me. So it must be there in others. And every time something or someone dies unnecessarily, that goodness is lost. So I try to stop that from happening. I am active because I see so many things wrong with the world. And I can't watch it happen. Sit back and twiddle my thumbs. See the pain and death of both the oppressor and the oppressed and do nothing. For me, I have to do something. For me, I could choose to do nothing. But then I would not see any goodness in me anymore. And I would

hate that.

Being politically and socially active is fun. You get to rebel. Challenge all authority. Reject the world, the you they gave you and create one of your own. And creation is mad fun. And thrilling. And freeing too. Once again, I do it for me. I think that is the only way I can think of to improve the world.

Now I had an answer. It was almost enough, but not quite. I still had more questions. I looked at the sea lions again. Two of them were fighting and growling. Pushing each other off the docks. I have always thought that Nature Minus Man has the best way of doing things. I have much respect for the way things work without me in their bowels. I mean, I have a proper place where I work fine. I just have a feeling I am never in it. So it is easy to idolize Nature Minus Man. Much less complicated than finding man a rightful home. So I worship a Manless Order. But remember when I said "every time something or someone dies unnecessarily, goodness is lost?" Well, it happens too even when something dies unnecessarily. That happens all the time in nature. Disease. Suffering. Pain. All natural. As are fights. Like the sea lions. So should I try to stop all pain and suffering? Try to stop the turning of the world? The answer is, of course not, Meredith. But that leaves me with a question unanswered. Where do I draw the line?

We have been talking in my environmental science class. About ecosystems and evolution. My professor is smart. And he proved to us that the world is very much Dog Eat Dog. Species naturally do not care about much except passing on as many genes as they can. So the world will be more like them. So why exactly do I care for others? (Why do I champion good?) Is my caring for others unnatural? It is a scary thought for me. But perhaps I am more right than I realized. Perhaps I really do it all for me. To better and benefit Me. Survival of the fittest of the mind as my friend put it. Then I would be serving my natural tendencies. More or less. Which would work. Because I would help the world by helping myself. And nature is full of sneaky tricks like that.

But what about my unanswered question? She sits in the back of my mind. Like a child both ignored and impatient. Where do I draw the line? When am I fighting injustice and when am I fighting the Way Things Are? I think I know why suffering bothers me. I hate seeing a loss of goodness. My reason seems natural enough. But so does death. Am I just so scared of pain that I want to end it everywhere? Even where it belongs? I want to fight what is wrong. Humans killing for vanity. Not a lion killing for necessity. But what is necessity? What ultimately is the difference in the suffering by human and animal hand? I do not right now know. But I will keep fighting. Answers or not I have to. For me. Perhaps I like sea lions for the wrong reasons. But as I walked down the pier towards home I realized something. There is only one way to change things create and find answers. And that is to keep moving.

Meredith (mwalters@uclink4.berkeley.edu)



Dear HeartattaCk,

I'm writing in reply to a review done in issue #16 on the 'zine *Diary of a Madman*. Although I realize that I'm replying to a passing little paragraph probably not even written by anyone receiving this letter, I still think you are responsible as a whole for everything you print. I don't read *HeartattaCk* myself, mostly because it isn't accessible to me. The review was sent to me by Jacob, who wrote the 'zine, because he wanted to get my thoughts on it. And I'm not writing to challenge the review just because Jacob is a friend of mine. Had I seen the same review of a different 'zine I would have been just as offended.

The thing that upsets me is that a person could read personal writing about suffering from clinical depression and say it is "another example of what has become a bit of a trend." I guess it's really easy to invalidate mental illness if you've never had to experience it, either yourself or though people you love. Yes, I'm making the bold assumption that Carrie Crawford has never had to go through this, but I think it's a pretty safe bet based on the attitude expressed in the review. I don't understand what is so openly invalidating about "self diagnosis and personal neurosis inventory," but I guess mental illness is only real if it's hand stamped by a doctor. In that case, I guess suffering through over 5 solid years of mood/mental disorder was

my fucking imagination because I didn't want to go to a certified psychiatrist. I guess because I chose to read up on depression and mental illness on my own and diagnose myself and deconstruct my sickness on my own time, I'm on a bandwagon, too. And I guess Jacob must be there with me. How dare we even talk about that shit, we've got no right to be so melodramatic.

As easy as it is for someone who doesn't live with depression to look at someone else and say they're just on a pity trip, it's just that easy to make mental illness and depression worse for those same people and weigh more shame and taboo on their shoulders. That's why it's an uphill struggle, because of the attitude expressed in that review. I know there are a hell of a lot of people who feel that same way, and I just ask that people think twice about the judgement calls they make, and where they come from. At least one in ten americans suffer from a mental illness, we need to finally realize that there are a lot of people in our lives who are among those 17.6 million and the last thing we should be telling them is "you're making too big of a deal out of this."

Thank you for your time, I hope you will give this matter some thought. I think it's the least that can be done out of respect to the millions of people who are literally silenced and shamed every day into increasing suffering, both chemical and social.

Caroline/31 Yellowstone Ct./Walnut Creek, CA 94598/karisoke@juno.com



HeartattaCk,

Well, my name is Trinity Finch. I'm 17 years old. I'm currently incarcerated in Texas. I want to encourage you to keep it real. Every day I'm fighting against this system and its racist groups. The whole prison system is based upon segregation; as a matter of fact they encourage it. The whites with the whites, blacks with blacks, etc. I need the support of ya'll in the so-called free world. It gets more and more challenging every day to stand for what I believe. If anyone is interested in writing me my address is: Trinity Finch #0897152 D4B/3801 E. Monte Cristo Rd./Edinburg, TX 78539. Thanks.



HaC,

My great great great grandfather fought on the Confederacy in the Civil war. His name was Silas Chandler. During the war, he saved his master's life in combat.

Yes, my great grandfather was a slave and he saved his master's life during the Civil War. Some cousins of ours in Detroit have Silas's sword. My grandmother is fond of telling the story. I don't know. I'm Forbes Graham, not Silas Chandler. I didn't grow up in Mississippi during the Civil War. I grew up in Maryland in the 1990's. Would fighting on the side of the Union have been that much better? It's not like people on the north side of the Mason-Dixon line weren't racist. It's not like they didn't oppress black folks. It's not like they don't today.

Still, I think the shit is weird. The Black and White Chandlers even got together a couple of years back.

I don't mind acknowledging all this stuff, but most of the time I'd rather forget. After all, the Confederate side is the wrong side, right?

So what's the point of me saying this? Don't make generalizations. Truth is stranger than fiction. Life is weird. Who knows what you might do to survive?

Too many people in hardcore seem to think you have to wear a swastika or something to be racist. Then they scream "fuck fascism" but they have some of the same attitudes. Come to think of it, One Life Crew would be an extreme example of this. They say they are against racism, but they attack anyone who doesn't accept Amerikan superiority (white supremacy).

All I have to say is respect yourself and extend that out to the people in your life.

I'm trying to start a 'zine distro in the DC area. Feel free to write! Help out, it would be a positive thing for our scene. Take care.

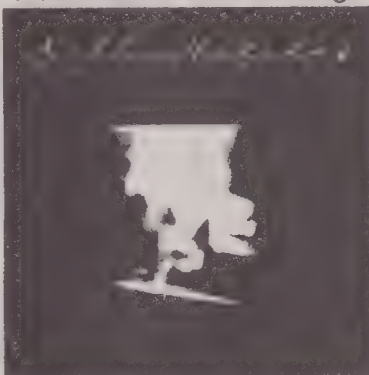
Love and support, Forbes Graham. XXX. Contact me at PO Box 3489/Silver Spring, MD 20918/USA. Props to my penpals. Positive youth write... don't make generalizations.

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Email us at heartattack@ebullition.com

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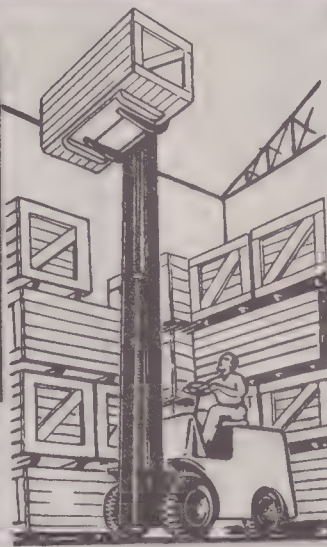
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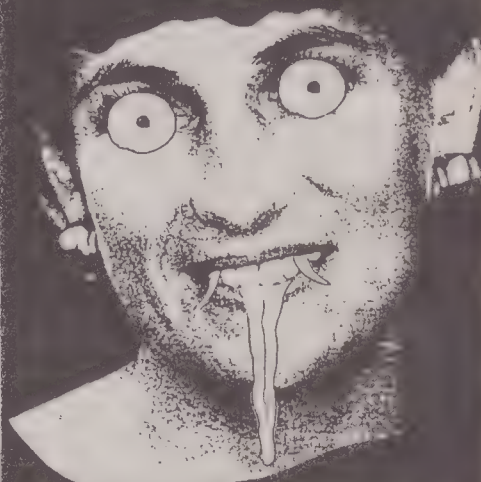
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SEX

SEX 1: either of two divisions of organisms distinguished respectively as male or female 2: the sum of the structural, functional, and behavioral characteristics of living beings that subserve reproduction by two interacting parents and that distinguish males and females 3: sexually motivated phenomena or behavior 4: sexual intercourse 5: genitalia

Definitions don't have much value. Words are no more than symbols for ideas and concepts. We use definitions in an attempt to clarify, to communicate with each other. The problem is that no matter how well we define our words each of us has a unique definition which is based on our personal experience in this world.

Take "sex" for example. This word has multiple meanings. For some of us it conjures up being naked with someone we love and admire, for others it means finding some warm body to penetrate, and for others it is a tool to exploit for personal gain. It has a different meaning for every single person on this planet. It is a complex word.

I have been involved in hardcore for more than half of my life. I have been having sex for slightly longer than that. But sex and hardcore have gone hand-in-hand for me for the last fifteen years. Every sexual relationship I have had in the last fifteen years has been impacted by hardcore. The very way I look at sex and that I look at my own sexuality has been conditioned and altered by hardcore. I have a hard time separating sex from hardcore, and vice-versa.

For the most part hardcore deals with the negative aspects of sexuality. Hardcore concentrates on homophobia, rape, sexual discrimination, and the objectification of women. These issues continually play themselves out within the pages of *HeartattaCk* issue after issue. Sexuality is constantly defined as a negative issue.

Sex = rape. Sex = homophobia. Sex = objectification. Sex = discrimination. And eventually, sex = bad. Over the years I can remember several instances where I have discussed sex with people involved in hardcore only to learn that they felt that the solution for these problems was abstinence and the denial of their sexuality. Perhaps.

But I am a sexual being. I have no intention of denying that. I have enjoyed sex and hope to continue to enjoy sex. I have found it to be a liberating experience at times, though I have also seen the horror that human sexuality can manifest. I have been involved with people that have a history of sexual violence. I have seen homophobia stifle and confuse people's sexuality. I have seen sexism and sexual discrimination in action. I have participated in objectification, and I have had to come to terms with the way women in my life feel about being objectified.

But I am still a sexual being. Many, if not most, of us are. We all somehow manage to find ways to express our sexuality in a world where the dynamics of sex can be brutally deadly and incredibly horrific. We learn to navigate a sexual terrain where there is clearly a possibility of severe psychological and physical damage. Sometimes I am amazed by the complexity of these issues. And at times I am completely frustrated by the difficulty of expressing my sexuality in a context that includes the grim realities of sexual oppression. I think *HeartattaCk*'s value is in fostering a realm to discuss issues. At no point has HaC ever encapsulated the complexity of any issue,

and I don't think that it is possible for HaC to ever do so in the future. We simply provide a forum for ordinary people to discuss their thoughts. Ordinary people just like you and me. The emphasis isn't on finding brilliant writers or eloquent speakers, but just in allowing people to express themselves as they feel inclined. Sometimes this means that people articulate ideas in confusing ways, or even that they articulate ideas that some of us might completely disagree with. This is not a search for truth.

Truth isn't something that you can write down and teach to people. Truth is subjective and personal, and ever changing. Sexuality is part of the human experience, and it is perhaps one of the most complex aspects of that experience. Our definitions of what it means to be human are different, and our definitions of sexuality are also different. We search for common ideas and shared interests. We try to explain ourselves and to understand others. What follows are just thoughts that people have about their sexuality. If you want to search for right and wrong within their words then that is your decision, but perhaps once in a while we all need to spend more time just listening and trying to understand differences rather than trying to define everything.

I don't fit in a box. And my sexuality isn't defined in some dictionary. I am a human being. The complexity is overwhelming.

— Kent

Check the reality: As much as people would like to dress it up, politicize it, or ignore it, when it comes down to it, base level, sex is all about the kissing, petting, licking, sucking, panting, grunting, moaning, thrusting, fluid spilling, headboard banging, spring creaking, contorted faces, stain the sheets, straight-up fucking. So if you bought this issue looking for the sex, well, here it is.

The polyester fabric that constitutes the chair's padding is beginning to rub my biceps raw. I strain backward to mitigate the discomfort, but any relief is prevented because my arms are bound tightly at the wrist behind me. My legs face the same predicament—my feet dangle about an inch above the floor, each ankle roped to the front leg of the chair. I simultaneously curse and admire her work with the restraints.

The her in this case is four feet in front of me, clothed only in her underwear. I am wearing less than that. The darkness has engulfed most of her features which adds a hint of danger to the situation. Backlit by the street light diffusing through the window she seems to have a much greater presence than usual. Her silhouetted form stands over me, in her handiwork. Apparently satisfied that the ropes are taut enough and the knots are sufficiently secure, she slowly steps towards me, grabbing the arms of the chair to support herself as she leans over me. She is close enough to see, hear, and now, to smell, but I am unable to touch her. And at this moment that's what I desire to do. Sensing this she hovers above me, just out of reach. I can see her much better now, the closeness has brought clarity even in the darkness. My stomach anxiously empties of blood, causing butterflies, and my skin bristles with anticipation of what may await.

After what seems like an eternity her lips close and her head turns slightly to one side. I close my eyes. I feel her warm breath on my lips, then a slight pressure, but it is fleeting. I open my eyes to see she has pulled her head back. I strain my neck forward trying desperately to make our lips meet. She smiles,

coos, "relax," and begins running her hands over my shoulders. The fingers work my tight muscles, relaxing them. I let out a deep breath. She moves her hands from my shoulders to my chest. Palms down she first gently caresses my pectorals and then moves to my sides, then lower to my stomach, and finally my thighs. I sigh, thoroughly relaxed. Her head moves forward and this time the kiss is longer. I feel her tongue penetrate my lips, but it is quickly gone. Again she begins to massage my body, but this time after she works my thighs she lightly caresses my erect penis. She moves forward planting a gentle kiss on my neck, and then my lips. Her technique alternates head and body and with each cycle the kiss becomes longer, the rubbing deeper, the caresses stronger. And with each rub, kiss, and caress, I become increasingly aroused.

After about 10 minutes the cycle breaks. As she is moving down my body with her hands, she drops to her knees and moves her head forward, placing her lips around the head of my penis. The warmth of her mouth is all too inviting and I strain forward. I don't have to. She slides my penis further inside, flicking her tongue over the head. She gently releases my organ, then takes it in again, alternating, all the time using her tongue to send waves of pleasure through my body. After a few minutes she removes her mouth, replacing it with her right hand. She slowly moves her hand from the base of my erection to the head. Her other hand caresses my cheek, and then, palm out, presses against my lips. I sloppily spit on it, and left hand replaces right on my penis. Benefiting from the increased lubrication she moves her hand faster. I sigh deeply. She smiles and so do I.

Her left hand releases my erection, runs up my body and joins her right one behind my head. Her fingers interlock, pressing against my nape. She rises, and kneeling, straddles me on the chair. She arches her back, leans forward, thrusting her chest within millimeters of my head. I can feel the warmth emanating from her body. I strain forward and take her breast in my mouth, slowly encircling her areola with my tongue. After a minute or two I move to the nipple, lightly flicking my tongue over it, and, after it hardens, gently sucking upon it. This elicits a small sigh from her. She shifts position and her other breast is in my mouth. I begin to work over her left nipple. She leans backwards at the hips, her skin seems to tighten, her breasts, nipples erect, thrust outwards. She pushes her pelvis forward, her cotton briefs pressing tightly against my penis. I can feel the dampness between her legs as she begins to move up and down, grinding her pelvis against my erection. I struggle forward against my restraints, trying desperately to reach her breasts with my tongue. The chair bites into my arms. I groan. Her right hand is once more palm out against my lips. I spit onto it and she closes her fingers and slowly glides it beneath her underwear to her clitoris. I feel her fingers through her underwear as she rubs her swollen clitoris. Her gyrations gradually become fiercer until she begins to moan, long and slow.

She stops suddenly and our eyes meet. She leans forward and whispers into my ear, "what do you want to do?" She moves to my lips and plants a particularly long and deep kiss, and then, at the other ear, she asks again, "what do you want?" "I want to fuck you," I blurt out, somewhat embarrassed. She withdraws and smiles knowingly. She removes herself from the chair and takes a condom from her bag. She unwraps it and places it on the head of my penis. She slowly unrolls it, covering the length of my erection. She places her feet together, and then puts her thumbs beneath her waistband, and pushes downward to remove her underwear. She carefully steps out of the briefs and straddles me again, her pelvis resting about a foot above mine. She grabs my penis with her left hand, and spreads her legs, bringing her pelvis closer to mine. She slowly guides me inside of her. The warmth envelops me, and she moves still closer, our bodies meeting, pressing together. Her hips swivel and she begins to gyrate, letting out a slight moan. Her eyes are closed and her head tilts backward. I vainly try to thrust but the ropes are too binding. The chair begins to rock and squeak under her movements. Undeterred she begins to increase the speed of the fucking. She moves her hand to her crotch and begins to vigorously

rub her clitoris. Her pace is furious now. I hear the telltale signs as she nears climax: her breathing is very deep and the moaning is louder and more frequent. Suddenly her embrace tightens, the moans become gasps, and her body constricts to a quivering rigidity. She attempts to stifle her final moans by biting down upon my shoulder, but any pain is masked by my pleasure and delight of knowing she has come. Suddenly she relaxes, my eyes catch hers and she smiles.

She laughs and reaches down to unbind my wrists. I instantly wrap my arms around her and kiss her deeply on her lips, neck and breasts. Having been denied use of my hands for so long each touch by my fingers seems amplified. I move my arms down her back and caress her ass. The uninhibited physical contact has me frenzied with desire. I stick my thumb in my mouth and gently press it against her clitoris. She leans back and begins to move her pelvis. With my other hand I remove the rope from around my ankles. My legs are cramped, but I place my arms around her, slowly lifting her and placing her on her back upon the carpet. Our eyes lock and she breaks into a smile. She squirms into a more comfortable position, and tilts her head backward. I slowly enter her. She spreads her legs, welcoming me deeper. I begin to slowly withdraw my erection until only the head remains inside her, and then quickly thrust forward. This thrusts brings a low moan of pleasure, and she grabs my ass and pulls me closer still. I maintain my deliberate pacing, bringing her closer to her sexual apex. Her moaning is deep now, her grip on my back is tight. I begin to pump more and more quickly. She arches her back pushing her hips forward. "Close, so close," she whispers. The pace is furious now, our breathing more like panting. Finally I feel her body tighten, her nails dig into my back, as she announces, "I'm coming, I'm coming." I continue to pump away, my knees rubbing the carpet, burning, then I feel nothing, I only hear her breathing, "I want you to come." I feel my erection swell, I try to suppress my moan, I stop breathing, as I feel the semen burst forth. I collapse beside her, gasping for air. She hugs me and we laugh, lying together on the cool carpet, content.

Kent McClard

I've had sex with a fair number of women. But only a small portion of those encounters have remained with me as memories that I take with me on a day in day out basis. In all of those cases I was involved in a long term relationship. Finding the right match is hard for me. I have had many sexual encounters that were, simply put, not so good. Bad sex is something I have a lot of experience with. I'm not sure why it happens, but sometimes it just doesn't work out.

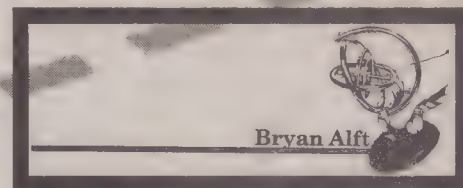
All of my most exciting and intense sexual experiences have involved people that I have been involved with in a serious and committed way. I think intimacy and love are part of having good sex. It took me a long time to realize that this was important to me. I have been in solid relationships and found myself yearning to be involved with another person. But when that relationship finally ended and I did seek out new encounters, I was suddenly reminded that sex could be a big disappointment.

My experience is that sex improves with time. The longer I am with someone the better our sexual relations can become. Sometimes there are rocky areas in the process, but in the end I think that sex steadily improves as long as the relationship is also improving. Sex to me has a lot to do with trust, friendship and intimacy. It is just as much about the moments that are spent in the after glow as it is about the moments that lead up to the act itself.

The most powerful sexual memory that I have took place with a woman that I had been sleeping with for over seven years. The intensity of that moment was created by the fact that we had a relationship and a history. I wouldn't trade that memory and experience for a hundred one night stands, which isn't to say that I believe that sex should be reserved for that special someone. I have never waited and never will.

What I am saying is that I view sex as part of

something larger. I want the whole experience and not just a taste. Drink deep.



A pro-sex column... gasp... can't we talk about records instead?! The HC scene usually responds in this way when faced with the prospect of really, seriously talking about "it." Sex: always present, always avoided. It's certainly easier to stick to music and politics—if sex nudges into the equation it usually is addressed as simply part of a problem—how sexism effects it, how it is twisted into violence and rape, how it is used as a means to control and objectify women, etc. Don't get me wrong, these are very important issues, but what seems to often get lost is that sex can be good—great in fact—and when we get past all the negative aspects that can get intertwined, sex is often an amazing and positive thing. Sex... er, making love... in the context of a devoted, loving relationship is an astounding thing. And, just plain fucking, if all parties involved are consenting and mature—and playing safe—isn't a bad thing either. But, healthy sexual activity as something to be embraced as natural and acceptable seems to get lost in attempts to counteract the incredibly twisted ideas, morals, and views of sex and sexuality within society.

As a community, we are pretty good at discussing all the problems. Fests and 'zines seem to be filled with endless discussions about the problems related to sex and sexuality. Anyone who has followed my 'zine long enough knows that I, too, have devoted time to articles on sex in our society at the expense of representing sex in a good light. It seems to be an easy trap to fall into; talking about the problems is easier than facing a topic which many of us have been taught our whole lives to avoid. In fact, we get so caught up in these problems, that attempts to face the fact that we are sexual beings with sexual desires and physical attractions often gets lost.

As much as I hate to once again use a HC festival as an example, I am going to do it one last time... Spin-the-bottle—a game that seems to appear at many Mid-western U.S. HC festivals, and always seems to draw crowds and controversy for all the wrong reasons. My understanding is that these games are started with the intention of breaking down some of the very barriers I mentioned earlier—to say "hey, there is nothing wrong with participants willingly engaging in this kind of activity." As I see it, the problem that develops with such a game at a festival-type event is that it, without any attempts by the game's participants, becomes a spectacle.

Once a crowd of gawkers gathers around a spin-the-bottle game, the true nature of how we as a scene relate to sex comes to light. A number of people participate or are supportive of the activities in a way that seems fairly healthy. However, the vast majority of on-lookers are apparently there to hoot and holler at whatever may take place in such a game. This larger group is playing the role that most Americans play in regards to sex; remaining distanced and removed, reducing sexual activity to some sort of scandalous entertainment—even as they may do when they are actually engaging in a sexual act. Sex isn't embraced as a positive thing when viewed from this position and in this state of mind. Instead, sex is something sort of dangerous and wrong. By treating something as insignificant as kissing as if it is scandalous, the viewer is essentially acknowledging that it is bad or wrong—in their mind—or why else would it be scandalous?

In our society sex is something slipped into a movie to sell more tickets, or something in the news or a TV show to boost ratings, or a means to increase sales of products. And it works, because we can't get enough. We treat sex as something "bad" and yet irresistible and intriguing. Viewers let themselves fall into a role based on religious morality that holds sex as

something that is wrong and "dirty." Therefore, we are ever-tempted to watch it with this "dangerous" fascination. Any flirtation with sexuality becomes a freak show to be laughed at—not as something natural that we all have a physical relationship to.

Somewhere, wrapped in all this societal baggage, is sexual desire and healthy sexual impulses, but we have been taught since birth that they are not to be acted on. But as much as we may have been trained to resist, we are still physical animals with instincts and impulses, and not everything is stifled. We play a role; we contain the "evil" impulses, and yet we dance around the edges of our sexual desires enough that our fascination with sex can be successfully used to sell any newspaper or car they want us to buy. The guilt people feel for their natural urges and thoughts latches them to religion as a way of salvation, but their irresistible attraction to sex fills the wallets of businessmen.

The other side of those viewing the spin-the-bottle game is largely outraged. They see the activity as objectifying sex and as damaging to all parties involved. Their views are closer to Christian fundamentalists than they would ever care to admit, for they see themselves as far to the left of society and all its damaging sexual ideas. They see the spectacle that the game has become—due to the crowd's doing—and decide that it is wrong. I agree with their general belief that there are problems with what the game has developed into—what the crowd has interpreted the activities to be—but they are largely "throwing out the baby with the bath water."

What these individuals would do to solve what is problematic with such a game is stop it, and therefore hide its sexual nature along with the problematic elements of the event. Like so many conservative elements of society, they would allow sex to be hidden away—not because it is "evil" in the same light that religious freaks would view it—but because in their eyes it is so tainted by elements such as sexism, objectification, etc., that it should be all but halted. The direction this side approaches the issue from is different from that of the conservative religious zealot, but the results really are the same: sex is made into some sort of dirty secret. Our natural desires and urges are to be repressed as they may be "sexist" or impure.

I am in favor of examining all our beliefs, morals, and ways of seeing the world. They all are certainly skewed and warped by our surroundings, and the U.S. is certainly an environment conducive to damaging images of sexuality and lost in a deep undercurrent of hyper-morality. Trying to cut through all that bullshit shouldn't stop, and neither should examining the very means we use to try and combat what we see as wrong.

Contrascience #6 should be out by the time you read this. See the ad somewhere in this issue if you're interested.

I am not about to start screaming "rip-off" yet, and will assume it has all been an innocent mistake until next issue, but... I am trying to locate Holger Ohst who used to run a 'zine distro out of Germany called "Jungle gym." Holger, please get in touch, you owe me money or 'zines—or both.

Contact me: Bryan/Contrascience/PO Box 8344/Minneapolis, MN 55408-0344/USA

Jobst Eggert

I know that writing about sexuality seems to be really trendy in parts of the hardcore scene... maybe that's one of the reasons why I never did it, but I guess now I'm able to overcome my senseless "I'm-not-doing-anything-that's-trendy-even-though-I-think-it's-good" feeling and try and contribute something.

First off, I consider myself a sexual person. I do enjoy sex. But I don't think that everybody is a sexual person, I don't think that there is something wrong with people who don't like sex. I don't see any sense in celebrating the joy of sex as something "natural" when it means that people who for any reason do not enjoy sex have to feel "unnatural," excluded, have to think that there must be something wrong with them.

Second, I can imagine myself to have sexual relationships with humans of the same sex, even though my experiences are just with the other sex. But I don't think that everybody is naturally "bisexual." Another trendy thing to say. But again, claiming bisexuality to be "natural" or "normal" means that people who strictly believe in either homo- or heterosexuality have to feel outside of the norm, outside of the "in-group." As reasonable as that sometimes is for typical heterosexuals, I believe it is a really disgusting thing to say to an openly homosexual that he or she does not act "normal." So, anything that I write about my own sexuality is only valid for myself. I don't think I have the right to put up any rules for anyone else.

OK, maybe something else. I was asked to write something about sexuality and I will try to focus on that. That means I'm not writing about sexism and I'm definitely not writing about sexual abuse/rape. I know that these things get connected very often, but especially sexual abuse/rape has NOTHING to do with sexuality but with power, so I don't see any use in mixing these two subjects. On the other hand, of course sexuality has something to do with power but that's something completely different.

As I said in the beginning, I consider myself a sexual person, I am able to enjoy my sexuality, by myself and with others. Yes, I do masturbate, because I do enjoy it. When I do, I mostly think of things I have experienced or sometimes I also make up some "really exciting" fictional stories. But mainly it's things that I experienced, so I guess that my sexuality mainly revolves around the sexuality I do experience with others. Actually my experiences are not really numerous. Also I only had sexual relations to persons that I had a very close relation to anyway. I never had any one-night-stands and I don't think I could (even though I'm not really sure, because things like that come up in my sexual fantasies from time to time). I never had sex with more than one person at a time, so I would consider my sexual experiences as limited. It's also only a handful of humans, but I guess quantity is not really important.

To start a sexual relation with someone I think I need a lot of trust. To start a sexual relation means to me to also make myself hurtable in a point where I'm very insecure. I'm insecure about sex, as I'm insecure about my sexual desires. I realize that sexuality is (as everything else, by the way) a thing that is influenced a lot by social systems and social changes. I don't think that everything that is inside of me is a construct of society, otherwise we'd all be the same. But still I think it's obvious that certain forms of sexuality are more accepted than others and that things like this are different in different times and cultures. I'm insecure because I'm trying to find my own way, which for me also means to get rid of the things that are constructs of society. But I don't know what's really coming from myself. The result is insecurity coming from the fact that I'm always questioning myself, my desires and my lust.

I don't really understand why having sex with someone also means having to feel that the person you have or had sex with is able to hurt you more than others. Maybe because sexuality still is a taboo. Because you just don't talk about it. It's simply something that still is way more secret than everything else. But why? I'm not sure. Of course, society structures seem to play a major role in this whole "keeping-sex-secret"-game. But then again, looking at how things changed so much in the last few years, how "openly" sexuality is discussed in TV and papers (I'm not saying that that is good and a sign for a more open society that has a better relation to sexuality), I don't think that nothing is changing at all.

I don't know. I used to think that nothing really changes in "the system," but now I believe that there is a lot going on. The role of sexuality, especially in the media discourse, it definitely changed as it actually is a subject more than a few decades ago. Also on a personal level I think that sexuality changed a lot. The trendiness of different forms of sexuality and sexual behavior is, as I think, more than obvious, especially compared to the 50s or 60s.

On the one hand that is great, of course, as there's definitely a bigger variety of sexual expression

(things that were always existing, but had to be lived totally outside of the "normal" society) that the individual can choose from, without having to live his or her sexuality very secretly. Obviously nowadays it's more or less easily possible to, for example, say that you are into s/m, which I think wasn't that easy sometime ago. I believe that this can help people to openly live their sexuality without having to hide it. Of course, there are still major problems for people who cannot fit the hegemonial role model of a straight heterosexual, but I'm sure that it really changed. I don't want to say that everything is going to be better, but I think it doesn't make sense to say that nothing changes when it's obviously not true.

Still sexuality is treated as something very special. It is definitely not as "normal" as watching television or playing football. And I'm not sure why. I can see that it is something special for me, as it can be a manifestation of a close relationship to another person, and that is something special, of course. But having had sex with someone gives the relation a much stronger, much closer aspect, which also leads to the fact that it hurts much more to lose a friendship that also was a sexual one. Again, this is only valid for me. Maybe it is interesting to ask ourselves why this is somehow the case for a lot of people. Does having or having had sex with someone mean that I can't accept that he or she also has sex with someone else? Do most people only want to have sexual relations with one person at a time? Why is that? Maybe a lot of people don't want to feel it, but I guess jealousy plays a bigger role in lots of people's heads than they want to. Again, but why? I showed parts of what I wrote for this to a friend and she said that she would be afraid to get compared, especially when her partner would also have sex with a person that is also female. What does this mean? Is sex a technique that can be compared? A sport? What do you want to compare? Quantity? Length? Number of orgasms? A strange and disgusting thought... I don't think this makes sense or even plays a big role, as sex is mainly a very individual combination of the feelings between the people involved... do you think you could compare this? I don't think I can... so why are people still afraid of this? Maybe some people really do make comparisons in the ways I mentioned above and maybe this is an effect of the way sexuality is showed and discussed in mass media, and maybe lots of people are much more influenced by it than I think. I sometimes (when I for some reason am optimistic) tend to think that humans are more or less able to decide for themselves (even though they are influenced by everything around them).

With a little reflection on what's going on inside of our heads and our hearts, I guess we can really make a step into that direction. At least, that's what punk is all about for me. In general, sexuality doesn't really play a big role in my life. I don't think too much about it, therefore I also don't talk too much about it. Still it's very difficult for me to talk about it, I wish I could sometime come to a point where sexuality could stay something very special (maybe also something secret/sacred) for me, but where it is easier to talk about it, if wanted or if important.

Things like this are really a great (and actually pretty simple) way to make a start. I'm not really satisfied with what I wrote, to be honest. I don't really know what my point is, but maybe that's not so important. I'm not sure. That's why this time any comments or criticism are very appreciated. Communication is strength.

Jobst Eggert/Goettingerstr. 39/37120 Bovenden/Germoney; e-mail: uboehm@stud.uni-goettingen.de. Thank you.

Jen Wicks

Feb. 26, 1994—Two men broke into my apartment and physically attacked me. We had been robbed before; my roommates had already moved out and I was doing so too the very next day. The men who broke in were living in the apartment underneath us and were aware of the situation. The attack lasted over 2 hours with the men leaving the apartment twice and coming back before I could get away. I didn't call

the police, I just left town. I know I was raped (both vaginally and orally)... remember some of the things they did to torture and torment me, but most of it is unclear. I did not fight back, I froze. Trying to be aggressive in the beginning, it was apparent they were becoming way more violent and I had to stop. While they violated my physical being, my mind was somewhere else.

Thinking back on this situation it feels like I'm remembering a movie I once watched. I have a few physical reminders of the attack, but most of the effects manifest themselves in interactions with other people, mostly men. For over a year I suppressed any sort of feelings I had about being raped. I kept myself intoxicated most of the time and was pretty promiscuous, eventually realizing I needed to slow down and deal with some of my problems.

I have a hard time talking about the things that happened to me in an emotional way. It usually sounds like I'm describing a documentary. Sex is so difficult to talk about. I can talk about rape and abuse, these are familiar to me; sex is too, but much more confusing. I do like some parts, the more affectionate parts like kissing and cuddling, but when things start going too fast, emotions and hormones taking over, somewhere in there I get scared. I feel as though I no longer have any control and the situation is out of my hands. No matter how understanding my partner has been, I feel unable to speak up. As a feminist I have a lot of notions about sex and control. I know I am in control of my body, my fate, but when I get myself into a sexual situation I am not enjoying, my partner unaware, I freeze. I can't say no. Scared of the reaction? Maybe. Fear of rejection, not wanting to disappoint my partner? I'm not sure of the reason. Probably all of the above. Maybe it's something that stems from childhood. My mind urges me to say something. Tell him he's hurting you, tell him you're feeling creeped out, but that something inside of me tells me to stay put. That's what I'm there for, you can't start something and not finish it. I know it's fucked. I know. But like when I was raped, when things go too far for me my mind shuts off, my body remains.

Rape is something often brought up within the pages of *HeartattaCk* as well as the punk scene in general. People are sick of hearing about it. Instead of talking about the causes and effects of rape, we point fingers and spread gossip. These problems have plagued me for four years. The information I've read, all the empowering speeches and actions I've seen and heard are not affecting my reactions and instincts, except to make me wonder what made me so weak? I try to put up a strong front. I don't feel like a victim. I try to let others know I survived and that I'm OK, and I am. I'm just wondering if I'm the only one who is dealing with these things so badly?

Jen/800 Place Victoria, Box 635/Montreal, PQ/H4Z 1J8/Canada

Thrill me, chill me, fulfill me...!!! By the extraordinary, Danielle Arcidiacono.



Danielle Arcidiacono

The topic of sex intrigues me. As some can attest to, I have been known to talk about it for hours and hours. When I asked Kent to devote a *HeartattaCk* issue to the topic, it was in hope that others would open up so we could create a neat dialogue about sexuality and all the different venues that get people's socks knocked off.

Writing this column has brought me full circle to a lot of ideas I have been thinking about lately. Last year, I did a lot of exploration and personal-interest research about sex and the sex industry. I went to a local strip club, read many books and studies, got more into erotica, interviewed people with various lifestyles, and explored the on-line sexual world with its chat rooms and web sites. So much blew me away. There is so much out there, but why do so little of us talk about it and feel embarrassed by it? Through self

reflection, I also came to terms with my own sexuality. I may identify myself as mainly a heterosexual woman, but there is a lot more to my sexuality than that. My sexuality is defined by my experience, my desires, and how far I wish to make my fantasies a reality. I have come to realize that I am not turned on by the simplest things anymore and that straight old vanilla "lets do the horizontal mambo" sex does not really excite me all that much. Sure it is neat at first, but I lose interest fast if there isn't an element of excitement and thrill added to the experience. Ever since I can remember, I have had an active imagination, and as I grew older this worked itself into my sexual daydreams. I have always fantasized about playing different characters, being in odd locations, or stepping into power roles. I like to call this sexual playing, and I am an advocate for exploring it to spice up your love life or add an extra thrill. In this issue that is devoted to sex, I wish to discuss sexual venues that are different than the basic vanilla world. I wish to specifically talk about role playing and bondage/discipline/sado-masochism (bdsm) including the realm of domination-submission. Many people see these forms of sexuality as taboo, especially the latter. Therefore, I wish to add some clarification on the topics.

In order to understand different expressions of sexuality, we must understand that everyone holds different beliefs and values about sex, and none should be judged as wrong if they are different than what you hold. As magazine writers, Howard and Marsha Lewis, best sum up in the book *Different Loving**, "The term normal is meaningless in terms of sexuality. It is commonly used as the opposite of abnormal and therefore as a euphemism for 'good' versus 'bad.' The consensus among sex therapists is that anything that occurs between consenting adults that harms no one is acceptable."

Recently, I attended a workshop that talked about current views on sexuality and how it has changed in the past century. Echoing the words of speaker and author, Peggy Sanday Reeves, I also believe that we are on the verge of a new sexual revolution. People are becoming more aware of safe sex and sexual assault issues. We are also discovering that people can explore their sexuality as long as it is consensual.

Sex for pleasure is part of our human drive. For most, sexual pleasure is generated by a variety of actions and sensations. Sometimes one partner may choose to be the more active participant; the person who instigates and directs a sexual act. In a Dominant/submissive relationship or playing scene, this idea is taken further with the partners sharing intense intimacy. Even more so with this type of relationship, there has to be a greater growth of trust and communication between the partners. Many people hold stereotypes of the bdsm lifestyle and such relationships, saying that they are abusive and conform to gender stereotypes. Upon closer look at the scene, one will notice that these stereotypes hold no ground. First of all, there is no gender specification for who is to be dominant or submissive. Furthermore, it is certainly not heterosexual based, it is shared by all. D/s does not attack feminism. Many feminists believe that real sexual freedom implies freedom of choice. One should be free to decide for oneself what kind of sexual activity affords the maximum of personal sensual pleasure.

Nor does the bdsm scene entail an abuse of power. Submission can be a way to release yourself from your normal roles in society. M. Cybelle, a Domme, paints a clearer picture of submission by saying, "The outside world would think that submission is a place of low or no self esteem and no personal power... that submissives are wimps. In fact it is an exchange, an alternate way of looking at power. It's also a way of exploring what your power is. You know, the more power you give away, the more power you must have! You can't give away what you don't have!"

The credo of D/s is * "safe, sane, and consensual." Safe—implies that one understands the potential risks of inflicting extreme stimulus upon even a willing partner. It also advocates safer sex and causing no meaningful damage on a submissive. Sane—D/s activities are done for the pleasure of everyone involved; therefore, there should be no unreasonable risk to the

sub. One must always respects a subs' limits and this is aided by constant communication between partners and/or writing a contract before any playing is involved. Consensual—"clear, informed and verbalized consent is the moral dividing line between brutality and D/s: partners must voluntarily and knowingly give full consent to D/s before it begins."

For some people, D/s is a 24/7 lifestyle, while for others, they choose times when they wish to engage in such roles. For most people involved in D/s, it is a definitive part of their sexuality, in a way, not something that they choose. Those interested in this lifestyle may also be interested in only certain aspects of the scene; choosing amongst s&m, psychological control, humiliation, D/s, sensual deprivation, and/or bondage. It is up to the playing partners to communicate what aspects of bdsm that they are into. True for many involved in the lifestyle, the vanilla world of basic sexual relations does not interest them or is not enough for them. Moreover, their relationships may transcend to other areas not just involving sex.

For those that are not completely into D/s, role-playing is another way to move away from simplistic sexual relations by stepping outside of oneself and into the realm of fantasy and imagination. It is a mutually agreed upon psychodrama in which the partners assume temporary fantasy roles that may also sometimes express a power dynamic. It is a way to confront taboos by making something that if real, would be horrifying. However, since it is a psychodrama, you can feel the erotic chill with the knowledge that the play will end and you will go back to your normal selves. You can have fun in planning your play times and enhancing the experience by adding various props and "toys," using costumes to further distinguish yourselves and trying it in a new setting. Role-playing is a great way to test your acting skills and to add spice to your sex lives.

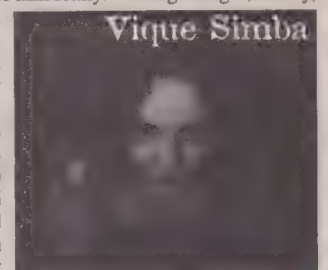
So go out there and explore your fantasies and desires. Your sexuality is a key part of what makes you unique. As long as your sexual playing is safe and consensual, there are countless ways to explore the naughty boy and girl within. So challenge yourselves and talk more openly about sex. Share your fantasies with your partner, for you may be amazed to see that you share similar ones... and that is just where the fun begins!

* All quotes taken from: Brame, William & Gloria and Jon Jacobs. *Different Loving*. New York: Villard, 1993.

His cock is round in all aspects. Perfectly formed and smooth and round. Thick and strong, like the rest of him really. Average length, stocky, and shaped just right. No angles or areas that aren't round or contoured. None. He likes me to take his pre-cum and rub it over and around the head of his cock with my thumb whilst we kiss. He takes forever to orgasm, and I adore sucking him for hours. He touches my face tenderly and stares into my eyes and I know that we are in love.

His dick is a bit bigger than average, but that's not what makes it amazing. Its head isn't even, it tilts to one side almost, but that doesn't make it bad. The special characteristic of him is his softness. The skin on the head of his dick is the softest skin I have ever felt. I adore taking his dick and rubbing the head back and forth, from side to side, on the part of my lower lip just inside my mouth where it is wet. I love the feel of that dick just there—the contradiction that something that hard can also feel so silkily soft.

His prick has the same leanings as the boy above, which is ironic really. Almost the same in every dimension. Strange. It's different though, it's harder. It's the type of prick which you know earn an erection the title "woody" because it gets as hard as a piece of wood. It's the hardest prick I have ever felt. And there's this amazingly horny aspect of that, when it feels so



hard in my hand; it's incredibly arousing to know that it's me that has made it like that.

Penises—they are funny things. Boys tend to think them ugly and are remarkably insecure about them. I think they are beautiful, and I think size isn't a particularly important characteristic. I notice how big it is, sure, but it's about so many other things. I notice the angle, the shape, the skin, the hardness, the everything. But most of all I notice what they like and what I can do that makes them feel good.

I want to make the point that a boy's penis is really important, not because it's sexy or dirty or because it makes me come when it's inside me. But because it's beautiful and erotic and wonderful to touch and to hold and to suck in its own right. I adore performing oral sex on a boy, because it's intimate and powerful and intense when it's good. I get off on those three things, rather than the act in itself.

I just think that boys don't realise what a turn-on the male penis is. That when you know you have made someone hard by being in the same room/close vicinity/bed as them it's incredible. That when you know that someone wants to touch this part of them it's arousing and sexy. That when they take their cock and rub the head over my clitoris, and at the entrance to my cunt, I feel like I am going to explode.

Boys talk about penis size and their insecurities all the time. They shouldn't worry, because if I like a boy, then it's pretty certain I will like their penis. Because it's part of them, and if you like/love someone, you should like/love all of them, not just pick and choose their best bits. The old adage of "it's not what you've got, it's what you do with it," is nearly always true. And yet I don't mean that you can "compensate" for a small penis with extra hard fucking. What I mean is that there are so many more dimensions and dynamics to good sex than penis size.

The best sex I have ever had was with someone with an average penis. About five inches, maybe five and a quarter. Not particularly thick. Size was irrelevant. He described our sex once as "magnificent" and he was right. I have seen cocks that are three and a half inches when erect, and others eight inches. That old saying of them being all the same once erect even if they are big or small when flaccid is completely untrue. But it doesn't matter, because it's only one facet.

I just thought it would be interesting to write about dicks, instead of sex, from a woman's point of view. I nearly wrote about female masturbation, or something like that, but I then I decided that I would eventually write about what turns me on in the end. And this is what it comes down to—cocks turn me on. I have no pretences of anything else. I am not saying that this is the stuff to change the world. Just one person's opinion on one area of sex. Isn't that what a column is meant to be?

Steve Aoki

There's so much I wanted to say for this issue about my views on sexuality. Initially I was going to write on the positive aspects of masturbation. Since I do it on frequent basis, there's a lot I could share with all of you. However, I decided to leave that for another time. Instead I wrote a poem, a short poem, while I was working at this shitty hole in the wall restaurant. It has to do with love and how it empowers you, how it catches you by surprise, and how vulnerable we all are as humans. Love may be my greatest weakness just because when I face it, it can stare me down and make me either feel so incredibly positive or so unwittingly small. Love has a lot to do with the sexual world we live in which is why I wanted to include this in this issue of HaC.

she speaks in silence
learning regret the same way she learned desire
such a chance she took to save herself
such strength she carries to push the pins so deep
yet still she never speaks
she vows nothing
she has no promises to keep
and she will not hear or tolerate lies

truth is second nature to her.
and her subjectivity is shown discreetly and succinctly

she doesn't play games
even though we follow her through her maze
she doesn't play rough
even though we target the pain and blame it on her
and she won't play second fiddle
she'll take you inside
keep you hostage but
leaving the door wide open
she gives us the benefit of the doubt
but we never accept it
she is within all of us
and we try and accept it
she is unpredictable
and we hate her for it
and she is one hell of a digger

Feel free to write or email me anytime. This is just one perspective on life and love and the clever situations we all become involved with.

Steve Aoki@dimmakrecs@aol.com/PO Box 14041/Santa Barbara, CA 93107

In a culture that bases itself on binaries I find it increasingly difficult to stake out an identity that I feel comfortable with. From the moment of birth

we are forced into a culture that attempts to define us according to its specifications: man or woman, heterosexual or homosexual, producer or consumer and so on. All of these categories deny human experiences and the variations within them. In reality, our lives constantly change. What is defined now as one thing can have completely different implications in another decade or country.

The idea that is at the forefront of these thoughts is the hetero/homo dichotomy and its effects on our lives. I do not fit into the heterosexual category so society and my thoughts plop me conveniently into the homosexual category. I am told that in order for me to fight for queer rights that I should tell people that my sexuality is biologically determined, that I was "born this way." I can't. That is like saying I was born with an unwanted affliction and assumes that it is necessary and even desirable to become heterosexual.

Sexuality is not an innate orientation as most would believe, but rather a preference that in some way biologically *may* play a role in defining. Having said that I am still trapped. If I claim that being queer is a social construction I am to deny my body and biology. However, if I acknowledge biology, my sexuality is defined from a determinist perspective. I won't let that happen. Is the struggle for queer rights any less valid if people choose their sexuality?

We do not know what it means to choose heterosexuality. No one ever has to justify being straight or defend it as biological or chosen. If society weren't heterosexist, no one would care about why people are queer. And we wouldn't be killing ourselves trying to live in predetermined social categories.

In order for appreciation of queer sexuality, people need to recognize and explore the possibility that they are not heterosexual, and not necessarily homosexual, but a combination of both ends.

I do not want anyone to accept or tolerate queer sexuality. Tolerance and acceptance stigmatize being queer into a problem that needs to be tolerated or accepted. It doesn't take any courage to be homophobic in a society that hates queers and ignore variability.

In the end, I am left in the dark drowning, searching for a reality. I have no answers, only questions and define myself in oppositional terms. Is it possible to have a positive and accurate queer identity in a society that is both heterosexist and homophobic? Is trying to do so only an attempt to conform to unacceptable social ideals? Is it more important to break down heterosexuality rather than basing an identity on a notion of other? Is there such a thing as *queer identity*?

The above writing is from a pamphlet I wrote for an art project and lately issues of sexuality and relationships have been running through my head constantly. It is something I am continually struggling with and always searching for some sort of truth to apply to my life.

It seems as though most of the time I find myself being attracted to other boys. I don't have a problem with being queer but I continually second guess myself and somehow try to make sense of or justify this attraction. It doesn't seem like I can. I think about what exactly it is that attracts me to boys and I feel like an asshole for placing more value on one particular gender. In my every day relations I don't distinguish or value my boy friends more than my woman friends but it seems I make this distinction in my head where I am usually more sexually attracted to boys. It always seems to come down to one thing. There is nothing in particular about boys that attracts me to them other than "good looks." It usually doesn't go much further than that. I can't appreciate masculinity in any of its forms and when I hang out with other "men" I am generally nervous and uncomfortable. I know that I don't belong in their social groups and woman hating, racial slurring discussions.

There is this certain dynamic that always seems to occur with groups of men. When men get together in groups they are these macho idiots who continually spout off their bigotry. When a woman enters the room or conversation the fuck potential suddenly expands and men suddenly turn into gentlemen. Women leave and comments about nice asses are sure to follow. It makes me fucking sick and makes me wonder how I can be attracted to "men."

On the other hand, I feel much more at ease when I am around women. I feel safe and protected when I walk down the street with women. Women are fighters and warriors, they have to be. Women are forced into roles where it is essential to fight just to simply exist. As a boy I have the luxury of wimping out and deciding not to fight sexism, women don't.

I am not exactly sure where all of this gets me but I know that I am increasingly less comfortable with calling myself gay and more comfortable saying that I am queer. The term queer is a lot more open and ambiguous. I like that. I need to stop limiting myself in terms of gender and relationships and work more towards seeking beauty in everyone. Flush gender, we've tried it, doesn't work, let's get rid of it.

As always, I love to hear what people have to say or think so please get in touch, hopefully that is what this is about. If you are interested in checking out more information on sexuality have a look at the following: "Homosexuality, Which Homosexuality?" an essay by Carole Vance, "Homosexual Identity, Essentialism and Constructionism," an essay by Jan Schippers and *Queer By Choice*, by Vera Whisman. I'd like to thank Lisa for giving me a chance to use this forum and also everyone who has made me think more about sexuality and gender roles. While I'm at it I may as well point out the fact that I write a 'zine with my sister, Laura. It is called *Eightfold Path*. Issue number five is out now. If you would like a copy send \$2 to: Daryl/Box 22172/Regina, SK/S4S 7H4/Canada; e-mail at: safe23@hotmail.com. Take care.

Shane Smith

S mash monogamy!? Yeah, most people are quite interested when they find out my partner/girlfriend, Sue Jin, and I have an "open relationship." That is we have sex with people other than each other exclusively. We entered into this arena not out of hedonistic desires, but out of our convictions

to live by the most correct political line(s) as possible. Yes, your emotions are nothing but politics!

Monogamy is not "natural" or simply a choice we make. Society dictates the inner workings of all relationships on all levels—boss to worker, friend to friend, female to male, stranger to stranger. All relationships should be examined and not blindly followed. I discovered the idea of revolutionary non-monogamy when studying the struggles of the Black Panther Party and the Weather Underground Organization. Although both groups models for relationships were lacking in some manners, they introduced me to sex as a frontier of struggle/protest.

Due to the nature of this subject, I will give my personal account. This is not because I think this is simply my subjective individual choice, but because it is what I know best.

At first, Sue and I were hesitant to consider sexual actions outside our relationship. We thought to do so meant something was wrong between us and that surely one of us would get hurt. However, we also knew that suppressing sexual urges in order to maintain the concept of a "normal" relationship was not valid. We proceeded slowly.

In an attempt to abandon my selfish view of possessing Sue's sexuality, I told her to follow through with any sexual exploration she needed. I would not be hurt (or, at least, I would try not to be). It was somewhat of a surprise when, with no warning, Sue actually did have sex with a guy she met at Mardi Gras. As you can imagine, I was blown! I had no idea how to take it.

I won't lie and say it was easy, but I had a commitment to rationality. I thought about it constantly for a few days. I did not get mad or hurt. Why should I have? Any jealousy one feels in a situation like this is simply a manifestation of insecurity. This is a most important realization for all relationships, especially when considering non-monogamy. It is these insecurities Sue and I wished to rid our relationship of. Knowing this sexual encounter in no way hindered Sue's love for me or mine for her, I was able to see past petty jealousy. (Sue's kind reassurances helped a lot too!!!)

At this point, most reactions were the same. My friends were amazed and quite envious. However, most did not believe it could last, especially if I were to venture out. Sue and I were confident enough to have long political dialogues about our sex lives. We, of course, have guidelines. Our biggest rule is just truth. We see ourselves as a role model for progressive relationships. Therefore, we must keep it all out in the open. Any partner of ours must know and understand Sue and my relationship. We are not looking for on-the-side boyfriends/girlfriends. And if they have a significant other, it should be no secret. We also discourage each other to jump into any sex without thinking about it and talking to the other party/parties involved.

We have had some troubles (mostly because of my overlooking the positive guidelines in acts of sexual greediness). Sue and I still continue our dialogue on the most healthy path for our relationship and our sexuality. Our relationship, overall, has benefited from our truth and flavor has been added to our sex with each other!

Everyone has a million questions for Sue and I that were not even touched upon. Do not hesitate to contact either of us with any questions you might have. We will try to answer with our three years together (over one year of which we have been non-monogamous). I am also interested in hearing from others in similar relationships!

Make revolutionary sex!!

(NOTE: I have read, edited, and agree with Shane's views. —Sue)

Shane/6520 Cervantes Rd. #10/Goleta, CA 93117/shane@pathetica.com

Eric Boehme

This is a very difficult thing for me. It's almost too deeply personal to tell you about. I only recently came to admit and accept these things.

I only recently came to know, to think about, the difference between love and sex. I don't know where that has gotten me. I don't quite know how I feel about sex these days. Five years ago, even a year ago, I would have told you, in all certainty, how I felt about sex. Funny... I would have told you something different a year ago than I would have five years ago. Yet now, the pain of transition and change makes me hesitant to say anything definitive, to put down any hard or fast rules about what I think about sex or the way I want to sexually interact with others. I guess I just have two very different stories to tell, two very different ways I feel about sex.

I've been sexually active since I was seventeen—eight years of getting it on, in one form or another. I've never had moral issues about having sex. It felt good, so I did it. As much as I could. I just made sure I was safe. I came out as bisexual to my friends and family about five years ago and I've always felt that being sexually active and physical with other people shouldn't be repressed or frowned upon. Politically and culturally I felt like my desires and my body had been restrained and channeled into acceptable methods of interaction. I felt that my pleasure had been denied. Work, school, and religion were confining to me and I felt that having sex was an important and healthy way to affirm my body and others. I also felt that sex showed someone you cared about them—that sex was something special to be shared—yet not something to be uptight or closed about. Yeah, I came to recognize the kind of power differences there are between men and women in society, yet I felt like my female partners and I tried to break that shit down as much as we could. Monogamy was never really an issue either. My partners and I talked beforehand and almost all of my relationships were non-monogamous. Then I met the person who changed everything. After a three year relationship with this person, I came to realize that I really only wanted to have sex with someone I loved, someone I trusted and cared about, someone with whom I could be fragile and vulnerable. That relationship has now ended, yet it changed me dramatically. I guess that's where I'm at today—having a hard time negotiating the two different stories, the two different ways I feel about sex.

Whenever I think about sex these days, I think about the connections between vulnerability and my need to be affirmed by others. I think about vulnerability in terms of what, for me, is the difference between love and sex—how it is so much easier to make myself vulnerable to the person I love, to open up and to let them in. I've thought a lot about vulnerability in terms of gender roles and how I grew up trying to hold everything inside, to not be emotional and not let anyone in to hear my thoughts or feelings. I wanted to be impenetrable. Before I loved, sex for me was about the physical pleasure of exploring bodies together. Sex was not about vulnerability. I was insecure but I couldn't express that to anyone lest they think that I was weak. Vulnerability means letting someone know about your imperfections. I couldn't trust anyone with that and I thought I didn't need to rely on anyone else—I could only reach for perfection alone. My partner taught me to be vulnerable and connected to others—to admit my insecurities, to talk about them, to ask for things that I needed—my partner taught me that I could trust and rely on someone else and most importantly that no one can or should be perfect. I brought that into the way I felt about sex, even the way I think about sex now. Sex became an experience in trust and friendship, in vulnerability and being exposed to someone that I knew could hurt me.

During the most intense moments of discovering the depth of my vulnerability and love for my partner I became painfully aware of the role the affirmation of others had played in my sex life. At this time I had been working at a gay night club. My relationship gave me a new perspective on the way I interacted with others. At first in the gay club scene, I was flattered and drawn in by all the attention I received. It was nice to get this constant attention from these men—I was insecure and they were affirming me. I valued this attention and it made me weird when I was out in the club scene with my partner. I felt that if everyone knew I had a partner, I wouldn't get any

attention. This caused problems in our relationship right at the time when we both were beginning to trust each other. As I thought more about it, the attention I had been craving in my life through sex seemed so shallow. Because I couldn't be vulnerable to the people I had sex with, sex had become a way of affirming my insecure ego. Because I wouldn't let anyone into my mind, I had to let them valorize me through my body. My job reminded me—it was all about being a sex object. I was on display for these men and I was paid to be looked at, to be talked to, and to be grabbed. By then, I only wanted to have sex with someone that I loved.

Yet now it is more complicated than this. Because my relationship has ended, I'm not sure where I am these days. I don't know how to negotiate these two stories, these two sides of me. I know that trust takes time. It takes time to be able to feel like I can be vulnerable to someone. I don't know if I can be that vulnerable to someone again. At the same time, I think sex is still a healthy way to interact with others. I think it is important to indulge my body, to pursue pleasure, and to reach out, emotionally and physically to connect with others. Yet I have been irrevocably changed by having loved once. I just don't know anymore.

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"Learning The Ropes" by Kristi Fults

Danielle has already mentioned in her column the importance of consensuality in a B&D (bondage and discipline), D&s (Dom/me and sub), S&M (sadomasochism), and role-playing/sexual playing relationship. I feel I need to reiterate that before I get into the rest of this. In these types of relationships absolutely everything needs to be spelled out by both partners, because communication is the key for it to work. There is an agreement that one person will take the dominant role, and the other partner will take the submissive role. They are both dependent on one another to satisfy each other's needs, which are defined before the relationship starts.

There are a large variety of supplies available if you and your partner decide that you want to get into this. I am not going to get into heavy bondage because there are some huge health risks involved which you and your partner will have to read up on yourself. There are too many things to talk about and explore upon about this subject and I just don't have the room. This is going to be broad, but I will focus on safe ways to tie your partner up, safe tools and positions, and safe places to use whips.

Being a Dom/me you need to think about how comfortable your sub will be in positions, and what tools will not hurt them. You need to consider that your sub will be squirming and struggling to get free, therefore handcuffs are not the best choice for bondage. Besides being incredibly cliché and generic they can cause anything from abrasions to broken bones. Articles of clothing like scarves need to be used with caution as well. If pulled tightly they can cut into you sub's wrists. They are also hard to untie when it is time to let your sub go. Keep asking your partner if they are comfortable and always check if they can wriggle their toes and fingers. It is also always good to have a pair of scissors nearby, and a safety word for the sub to say when they are not feeling comfortable. Ask yourself if you would be comfortable in that position for a long period of time before you tie your partner up. Positions that are not safe involve the elbows being tied together behind your sub's back. The elbows should never be forced since it could cause permanent shoulder injury. Also, never let your sub rest on their wrists for a long period of time. Everyone is different on how long they can stay tied up, just be sure to watch carefully how your partner is doing, and never leave the room while they are tied up!

The best tool to use to tie your partner up is leather restraints that are used on wrists. The problem with these is that they are not good for all you vegan Dom/mes and subs, and secondly they are expensive. A good substitute is rope. It's cheap and easy to find.

You do need to be careful of rope burn though. The best rope to use is plaited cotton rope which is a little hard to find, but can supposedly be found in a magicians' supply store. Nylon rope is a good substitute. It should be less than 1/2 inch in diameter because anything larger can be difficult to work with. The rope should not be cut too short. A good length is 5-6 feet, although it is good to have on hand many lengths available anywhere from 5-20 feet.

The following diagrams were stolen from *The Loving Dominant* by John Warren, Ph.D. on how to tie a rope. There are obviously more ways to tie someone up but these are the basics.

Square or Reef Knot—This is one of the most common knots. It works best with two ends of the same rope or with ropes of the same size and material. It is simply two overhand knots, one in each direction.



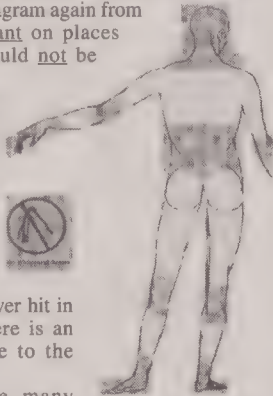
Stripped Reef or Safety Knot—This is a modification of the square knot, in which one end has been doubled back like a half-bow under the other rope. In an emergency, the Dom can pull on the doubled-back end, and the knot will just come apart.

Two Half-hitches—Because this knot can tighten, you should never use it directly on a sub's body. However, it is an effective knot to attach a rope to a ring or other inanimate object. Run the rope completely around the object and then back along the rope. Loop it around the rope with the end coming out under itself. Go down the rope a bit and then repeat this.



I will touch lightly on the use of whips since I don't have that much room. First of all there are too many types of whips out there for me to explore upon, so I will primarily talk about the safety concerns. I stole the following diagram again from *The Loving Dominant* on places where the whip should not be used.

As a Dom/me always try the whip on yourself before you use it on your sub. This way you can get an idea on how much force to use. Only hit on the fleshy, muscled part of the body. Never hit in any place where there is an internal organ close to the surface.



There are many other things that you can work towards like waxing, suspension, humiliation, electricity, enemas, and so forth. I hope that none of you would go by this article only. Doing these types of things involve a lot of reading, researching, and communication before you and your partner decide to get involved in this stuff. A couple good books are *The Loving Dominant* by John Warren, Ph.D., and *Different Loving* by Gloria and William Brame. There are many more books, too. If you can't find these, just go to the sex part of your local bookstore.

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As part of the sex issue I thought it would be fitting to ask people what kind of sexual thoughts went through their brain. I asked random people, mostly from shows, what kind of sexual fantasies they have had that they have not acted out, what kind of sexual fantasies they have had that became an actual reality,

and the weirdest place that they have had a sexual experience. As a result I received some interesting answers. Therefore, here is a collage of what kinds of things people like to do. —Kristi Fults

Fantasies

- "Doing it in my school's library." -Erin
- "Having a master in sexual encounters, to explore the realms of discipline and bondage. It would have to be consensual on both parts, but not 24/7." -anonymus (female)
- "Engaging in anal fisting with a partner." -Aaron
- "Sexual experience with Claire Danes." -Seth
- "Using handcuffs." -anonymus (male)
- "Having sex in the music library room in my school's library." -anonymus (female)
- "Having a same sex experience." -Scott
- "Being in a threesome (wearing an Ensign jersey)." -anonymus (male)
- "Engaging in a role-play where I'm a student in detention and my teacher, who is from England, disciplines me for being bad." -Scott
- "Dancing at a show naked." -anonymus (female)
- "Having sex with a European descent woman." -Shane
- "Having sex with multiple people." -anonymus (male)
- "Sex with Tigra from the Thundercats." -Sergio
- "Getting it on with a girl." -anonymus (female)
- "Masturbating (and climaxing) while watching people have sex (live)." -anonymus (female)
- "Role-playing where I'm the Dom disciplining my partner by tying them up and spanking them. Then teasing them and making them wait before I have sex with them." -anonymus (female)

Realities

- "Masturbating in my school's library." -Erin
- "Having anal sex (giving)." -anonymus (male)
- "Having sex on a swinging bench at the beach." -anonymus (male)
- "Giving someone a blowjob in my school's library." -anonymus (female)
- "Being in bondage scenarios." -Kristi
- "Being with a camp counselor at camp in junior high." -Scott
- "Role-playing all night with a professor/college student scenario." -anonymus (female)
- "Being in relationships with people where I was the sub and my partners dominated me." -Daniela
- "Anal fisting." -Aaron
- "Using a vibrator on my partner." -anonymus (male)
- "Having multiple partners in one setting." -Scott

Weirdest place you have had a sexual experience

- "Giving my partner a blowjob on a Greyhound bus." -anonymus (female)
- "My partner gave me blowjob while I was driving." -Seth
- "Bathroom counter." -anonymus (male)
- "Having sex outside in the evening over looking a busy place with lots of people." -anonymus (female)
- "Having sex while my partner was dangling out of a third story window." -Scott
- "Having sex at a country club during my friend's wedding." -Scott
- "Having sex in the back seat of my grandma's car." -anonymus (male)
- "Having sex in an alley way off of the main street in my town." -Daniela
- "Giving a blowjob in the library." -anonymus (female)
- "Having sex on top of a car in an orchard." -anonymus (female)
- "Having sex on a giant stuffed bear at my work." -anonymus (male)
- "Having sex on a bench at my school's campus." -Kristi
- "Giving a blowjob in a kid's park." -anonymus (female)
- "In a Catholic Parish Rectory in front of a bust of Jesus." -Sergio

- "Having sex in the desert." -anonymus (male)
- "In the day in some random person's driveway in my car." -anonymus (male)
- "My girlfriend and I went over to my friend's house and while we walked in the front door they walked out the back door to smoke. So we went upstairs and had sex in their room. Meanwhile they came back inside and we were stuck upstairs, so we had to come up with some excuse as to why and how we were up there." -Erin

Michelle Luellen

I have been in many non-monogamous relationships, and the one I am involved with right now is the only one that I have ever been in that has actually worked. I have hurt, and been hurt, by many people in non-monogamous relationships, and I have seen many people talk about non-monogamy and polygamous relationships, but I have seen very few working.

Often people describe themselves as "a non-monogamous person" which is total bullshit, because I don't believe that people are naturally "born" one way or another. Non-monogamy, as well as monogamy, are learned and taught behaviors. The only way that they will work out in a way that everyone is okay with the situation is if a lot of work is put into them. (When I speak about non-monogamy, I mean an understanding between two or more people that they can be involved with other people, not mindlessly fucking people and not telling their girlfriend or boyfriend about it. This is called cheating, and it can lead to many nasty things, including not just hurt feelings, but often venereal diseases, and much worse things.) This is a list that I have compiled, a sort-of advice/checklist for people which are all things that I have learned from trial and error in my experiences with non-monogamy.

1. Be honest. I went on this date with this woman, and I didn't tell her up front that I am in a primary relationship with a man, because many lesbians are really hung up on that. Instead I went out on a date with her, and had a miserable time because I had this secret that I was positive that she would hate me for if she found out. I ended up never calling her again, and she hates me now and won't talk to me because I'm a flake. Either way I ended up in a dumb situation, which could have been rectified if I would have just talked to her about this right away, before we went on a date.

2. If you are in a primary relationship with somebody, tell them before you are planning to go on a date. Discuss with them if you think that you want to pursue a relationship with someone else before it starts, not after. Whole messes can be cleaned up before they actually happen. Communicate, communicate, communicate, I cannot express how fucking important this is.

3. Establish goals and boundaries with that person. With the person that I am dating, the rule is that the third person has to be really important to me, or not important at all. It can't be someone that I feel is okay, but not that exciting, because it isn't worth the stress that will be heaped onto my primary partner. It can either be a long term intense committed relationship, or a one night stand, but not a long-drawn out series of dates where I go home wondering why I have been wasting time with this person in the first place. The boundaries can be huge or small. Decide for yourselves what you do and don't feel comfortable with. Examples: Don't fuck in the bed that I sleep with you in. Don't do it when I'm in the other room. Don't tell me what you guys do, tell me everything that you do, don't fuck him if he won't use a condom, don't fuck animals or small children... you understand.

4. Understand that jealousy is a normal emotion that stems from insecurity and a feeling of what the other person has with your partner isn't as good as what we have together. Non-monogamy to me is an understanding that people fulfill different roles in my life. And that one isn't necessarily stacked on a higher rung of the ladder of love, but is just filling a different role in my life than another partner is. But, even when all of these ideologies seem so fucking fine and dandy, sometimes jealousy is overwhelming, and just out of control. Which leads me to my next point.

5. Don't bite off more than you can chew. If you are in love with someone, and they got this new boyfriend that you think is just a total asshole and you don't understand why your love goddess would want to lay her pretty little eyes on him when she has your dildo that can satisfy her a hundred times better than any real dick, and fuck, you just hate her and want to kill him dead and you want to lock him in your closet and never let him see the light of day... breathe, and decide what is best for you. When I was in this one situation, my good friend gave me this advice, and I think it is really important. Is this worth your time? Do you really want her all to yourself, and you are just kidding yourself, thinking that you can be much more liberated than you actually are? Don't try and be the punkest, most political person in the entire world. If you can't handle it, don't do it! It is not good for revolutionaries to be stressed out! We need you and your energy to fight the man, not the people that you love!

6. Unless you are at a point of evolution that I am just not at, and the majority of people I know are not at, don't fucking live with your lover if you are involved in a non-monogamous relationship. It leads to too many sticky situations that could be easily avoided if you just didn't live together, okay?

7. For god's sake, if you feel like you can't talk to your lover about any of these situations, then should you really be in this relationship with them to begin with?

You can write me about this, but it will take me a long time to respond. Be patient. Michelle Luellen/PO Box 479081/Chicago, IL 60647/USA

Greetings my fellow Earth beings. I fear you may be in for a long-term case of the fungal growth that is my writing. Rest assured, it will



creep under your toes and strike with the force of 1000 festering syphilis infections.

First, I wanted to make this point about my last column in

HeartanaCk: As your "I get it!!" curve increases, the "you are spending way too much time paying attention to stuff in this 'zine!!!" curve increases proportionately. Go read a book or something, or in keeping with the theme of this most recent installment, go read an erotica novel.

Second, this is the SEX and SEXUALITY issue!!! One of my favorite couple of subjects!!!! I know I can say a lot of things here that may or may not illicit charged responses. Instead I will supply you with amusing and cute anecdotal stories about coming of age in New City, NY (this town is really the pits, and I have no idea why I'm giving it recognition.) After I drag you, kicking and screaming like a bratty little kid in the supermarket, down my own personal memory lane, I will completely change subjects, and dazzle you

with my ability to articulate the type of nonsense that is manna to a large contingency of our scene... So on with the show, and let the jokes have no age limit!!

Years ago, as a youngin' I was like a cat, always finding my way into shenanigans. One day when I was feeling especially curious and sneaky, I looked in my dad's bureau drawers and found a mysterious blue box marked "Trojans." I looked inside and found a bandoleer strap of neatly packaged individually wrapped rubbers. I didn't know what they were, or what they were for, but I was hooked on discovering what the squishy ring was in the foil wrap. I pulled one off and meticulously tucked the box (MONSTER X) back into my dad's socks.

I stole off into the playroom like a night errand with a mission. Manhandling the square, kneading it between my fingers for awhile, I could only imagine what was inside with such a bizarre texture. A sense of anxiousness crept through my body. It was the same anticipation I feel before noshing on a Vegan-naturally-sweetened-jelly-donut, not knowing the flavor, but knowing that the moment I bite into the center, a burst of luscious sweet wetness would flush my tongue, my synapses announcing, "sugar-rush time! Emergency!! Break out the Ritalin!!"

I ripped open the packet. When the smell of nonoxynol-9 lubricant slithered into my nasal cavity, I felt like emptying the contents of my stomach onto the floor. Even though I wished my nose wasn't mine at that moment, I was intrigued regardless! Luckily I regained my composure and thought to myself, "What the hell is this thing? Why does my dad have it?" I held my breath and played with the latex morsel, I bit into the ring gently which tasted like a balloon covered in mystery slime. After a minute, I discovered that I could unroll the thing. So, I unraveled the condom looking for what surprise was at the end, secretly hoping a surprise secret written message would unfurl on the side. I was out of luck.

By the time I was done unraveling the condom, it actually looked like a long balloon, but wasn't nearly as impressive as the ones I would get at the dentist's office. I filled it with my breath then tied a knot and bounced it for a few minutes. I recognized the smell... it was the same one that came from my parents' room after they spent that night jumping up and down on the bed a few months before! No fair! I wasn't allowed to jump up and down on my bed!

Attention Deficit Disorder child I was, boredom set in quickly. I gathered at this point that this was a balloon for adults. Seeing that my mom and dad didn't want us kids playing with toys for adults, I was determined to get another.

When I returned to the playroom a few minutes later, I ripped open the second package and pulled the condom over my head making a hat. Off in the distance I heard a sound that struck fear in my heart! At that moment my parents returned in "Spotty" (the car that had no muffler.)

I rushed to hide the off-white-ribbed-blimp in the closet, and sprayed the room with Lysol. As you may guess, I forgot about the condom on my head, and walked out into the living room as if nothing was wrong.

I looked like an insane burglar, and said, "hello" to my parents in the most casual manner I could muster. They started to yell, and unexpectedly burst into laughter. I guess they never saw their son with a reservoir tip on top of his head.

When I was aged 15 and my brother was 12 years old, we were bored latchkey adolescents with mischievous and devious tendencies. Jeff and I weren't necessarily bad kids, we were just filthy minded little whipper-snappers simmering with hormones and pimples.

One day, we recorded some "tag team" style messages on our family's answering machine intended just for the hilarity of the moment, brother to brother, and kept away from the prying ears of our semi-uptight parents we fervently kept secrets from.

It sounded like we were advertising a monster truck pull! The type of vulgar ad that Echo-Blasts excited synopacted words in a heartbeat, enticing the mullet coiffured viewers to stare in wonder as if they were the deer in the headlights of their own pickup trucks.

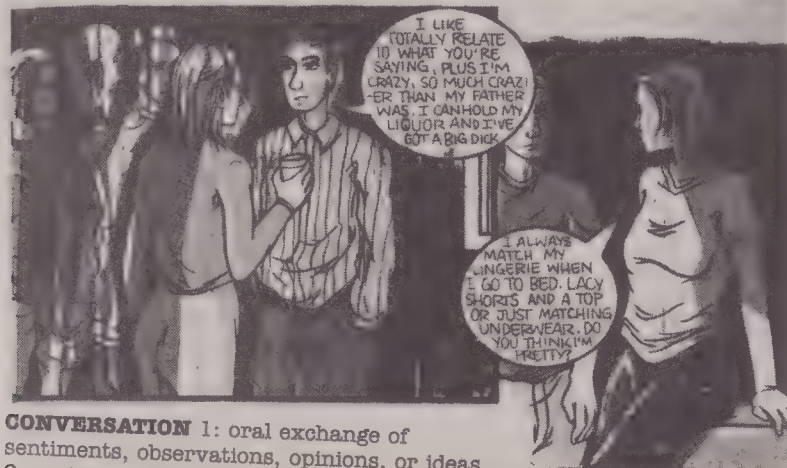
One of the recordings went roughly like this, "You've reached Scott and Jeff's HOUSE—OF—SMUT! We have all your aids for fornication! Dildoes—All shapes and sizes! Multispeed—Vibrators! Edible—Condoms! Edible—Underwear! Edible—Whips and chains!!!! This month's special (like circumcised penises)—All porn videos 20% off!!! Beat the recession as well as your meat! Leave a message for Scott, Jeff, Alex, and JANICE!!!!"

We yelled out my mom's name pretty loud. In fact the whole thing was terribly obnoxious, as you could guess. We were really proud of our performance. We would just have to record over it before our parents arrived home from work.

A few minutes after we were done, the phone rang. We laughed our way into hyperventilation as we tended to do. The machine picked up. The tape rattled out our advertisement for the "HOUSE OF SMUT," which our house was anything but. After the beep there was a moment of pause, when my very confused Aunt left disturbed a message for our mom. Ooops... we were in deep shit as usual...

Scott Beibin (CEO and founder of Bloodlink Intergalactic Recordings and The Society for the Education of Malnourished Elks.); Contact over the internet at Bloodlink@juno.com or URL://www.redhaus.com/bloodlink; PO Box 7414/Philadelphia, PA 19101/USA

One acme shameless plug: I just put out 2 new things recently which you might like. KILL THE MAN WHO QUESTIONS (#1 asshole) 7". This is the first (and best) hardcore release I've done in years. I printed 250 of the cover with the shark for their winter 1998 tour, so it's actually the same record as the one with the bird and arrow on the cover (just so you don't buy the same record twice.) THE PLANS CD. This thing features KING MISSILE III, JANE HOHENBERGER, and SOMNAUT. Remember King Missile from years ago with their song "detachable penis?" They've actually got back together and are playing DIY shows (No Joke.)



With the simple desire of hearing multiple opinions on the subject, I wrote to several folks to hear what they had to say about a couple of questions regarding non-monogamy and monogamy in relationships. The questions were...

What are your views on monogamy/non-monogamy in relationships? How have your views on this changed over time?

Thanks to all who responded. —leslie

non-monogamy

NAME: Heidi Riches
AGE: 25 years old
ADDRESS: *Fist Fucked 'zine!*
PO Box 34/Listowel, ON/N4W
3H2/Canada



When I first understood what monogamy meant, I didn't think there was any other choice. Then I began to learn about other sexual lifestyles and realized that sex doesn't always involve the exchanging of bodily fluids. What do phone sex lines, strip clubs or massage parlours have to do with monogamy? By using these services or visiting these places, are you cheating on your other half? This, of course, depends on the relationship. In my relationship it wouldn't bother me, if we could afford it. Ideally, if I use my head, completely open relationships are the best option. Unfortunately, I believe I would be way too jealous if my boyfriend (I was recently informed by a 16 year old that it is "like, so last season" to use the word "boyfriend," you're supposed to use the word "lover") had a straight relationship with a chick he met in a bar. It would have to be a relationship that offered something that I either couldn't or wouldn't. Something like he wants to sleep with another man, or he finds sexual excitement in acting like a baby and would want a woman to change his shitty diapers (with 2 preschool children, I think I've changed enough diapers in the last 4 years).

Going to other people for these types of things would be okay with me, but for anything else I would really have to work hard to accept it.

Maybe in my quest to become a better person I could try killing the jealousy inside of me... maybe not.

NAME: Gabi Moisan and Chris Jensen
AGE: both 26 years old
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and Chris/Finite/
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*legally (hah-hah!?) married
— "we did it for the presents"*

We both have had many relationships before meeting each other, including long-term relationships that were supposed to be monogamous, but didn't work out that way. Even when we were in relationships that didn't claim monogamy, we found that having multiple partners made it really difficult to have meaningful relationships with anyone. After the initial excitement of the crush, pursuit and lust wore off, there wasn't anything of substance left in the relationship.

Being non-monogamous was fun. But after a while, we both had the similar experience of emotional transience; as the years went by, relationships peaked and then withered away, people came and went, and we were left with very little. There were two main reasons why our past relationships ended. For some, once the initial sexual intimacy was stale, the relationship was abandoned for the prospect of a new thrill. In other relationships, the physical part was still satisfying, but there was little or no emotional intimacy.

Whatever the case, as soon as the monogamy ended, the relationship ended.

We found each other at the right time. Without all these failed relationships behind us, we might have given up on each other. We arrived, finding a set of common values and goals and hopes and dreams, with the realization that we would have to work really hard to make a relationship last. We couldn't just jump ship when the crush high wore off, when the

"celebratory vacation" (Chris' P.C. term for that trip you take after you get married) was over, or when the first emotional shit hit the fan. Getting married was a mental exercise in commitment.

We don't know what other people experience. More power to pairs of people who maintain non-monogamous relationships that are fulfilling. Monogamy is our way, what feels like our only way, of seeing if we can have a lasting, creative relationship. Perhaps we are buying into the fantasy of "growing old together" and raising a farmload of psychotic reject orphans of diverse species on the utopian punk rock dream compound (not unlike the Waco one, but without Chris thinking he's Jesus or molesting children). Perhaps all this and more could be accomplished by a pair of free-swinging punk idealists, but not us... somehow monogamy seems like a part of dreaming together.

NAME: Greg Knowles
AGE: 29 years old
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Conneaut Lake, PA 16316



All relations I've had since age 16 (now 29) have been non-monogamous. There was a three-month period where I only had sex with one person, but that was it.

The earliest period of my sex life was of an anonymous, promiscuous, frequent, and frequently unprotected, nature. The majority of my sex life is still anonymous and promiscuous. The difference is that all the sex takes place in the course of a few hours with long stretches of celibacy in between.

If I could find a Mr. Right, I wouldn't need to go elsewhere for company. Maintaining a healthy relationship with one person is enough of a task; why bring in another factor?

I believe that I have held the idea of a one-to-one relationship since the beginning. Too bad that I haven't ever had one yet.

NAME: Mike Antipathy
AGE: 21 years old
ADDRESS: PO Box 11703/Eugene,
OR 97440



In all my days of living and breathing in the discombobulated herd we call society, I have born witness to repression of all sorts, from the nasty misogynist politics of gods and salvation backed by arcane threats of eternal damnation to sublime institutional forms that deny status on racial, political, or economic grounds to the usual human inadequacies in dealing with other humans. However, as much as the punk community likes to think itself above or apart from these facets of repression, it is, in fact, one of the most repressive "scenes" I have yet to experience, mainly because the repression remains insidiously shrouded in a veil of disacknowledgement and denial. Nowhere is this repression more evident than in matters of sexuality...

Ever since the "good ole days" of yesteryear, punk has viewed itself as an alternative to the staunch complacency and rigidity of "normal" society and utilized sexuality as a means of separation or personal

identification. However, this use of sexuality, be it the vague notions of deviancy invoked by wearing B&D/S&M wear (bondage belts, collars, lots of leather), feigning of sexual relations outside of traditional god and state endorsed heterosexual monogamy by expressing affection towards someone of the same sex, or even today's new standards of simulated asexuality (esp. in the hardcore scene), has very rarely, if ever, been honest; hence becoming manifest as a prime

catalyst for repression. For example, how many punks that wear bondage gear have ever been actively involved in B&D or S&M? How many times have you seen two admittedly straight kids pretending to be queer just to piss off someone? How many kids do you know that truly live without sexual impulses or feelings and really believe all the hyper-sensitive, downright regressive notions of chastity that have surfaced in recent days?

Now don't get me wrong, I am all for offending people for the sake of offending traditions and confronting issues of negative sexuality, but there is a point at which flagrantly displaying factitious images of sexuality becomes a personal, indeed subcultural, deception. For example, I don't think it is necessarily positive that punks, especially younger ones, feel obligated to maintain the B&D/S&M image without having even a modicum of understanding of what actually goes into such relationships. Nor do I find the current scene's reaction to sexual abuse by denying or disguising all notions of sex or sexuality to be a positive development. (Face it, sexual abuse happens and needs to be dealt with, but throwing yet another layer of bullshit onto the pile is only going to further confound these dire issues with false pretenses and deceitful standards.) At once, both examples of pseudo-sexuality stand as significant obstacles to a clear, honest understanding of personal sexuality and how it relates to the larger "scene."

Similarly, in recent years the concept of non-monogamy has become a veritable buzzword of the punk, hardcore, and activist communities, and not without justification. Non-monogamy in its pure, unadulterated form represents honest, communicative relationships of intimacy without the standards of possession, domination, and repression so prevalent in our society. Personally, I see non-monogamy as the logical extension of my politics into all aspects of my life, including sexuality (if the personal is political, then the sexual is doubly so...) and a tremendously positive practice in avoiding the repressive pitfalls of traditional god and state endorsed monogamy, while simultaneously forging more honest and meaningful relationships.

However, non-monogamy is far from a well paved road to sexual and personal liberation. On the one hand, it has become such a social standard within the "scene" that lots of folks feel obliged to espouse the rhetoric, but fail to either truly understand the concept or feel personally comfortable with its practice. Unfortunately, in situations like this, one generally only finds this out after it is too late and nasty shit like jealousy, power struggles, and hurt feelings arise.

On the far hand, there is a huge lack of understanding by most people unfamiliar with the rudiments of non-monogamy, as they invoke name-calling and slander to attack facets of a concept that threatens their most intimate values and personal insecurities. At risk of regurgitating a cliché, if I had a penny for every time someone equated non-monogamy with promiscuity, tired old hippie notions of "free love," or blatant immorality, or accused myself or other non-monogamists of being sluts, womanizers, manizers, whores, etc., I would have a massive record collection on my own tropical island with change to boot. Although these attacks are specifically levied against those of us who love outside of tradition, they represent more substantial underlying assumptions about sex and sexuality in general. First are the assumptions that if

one has plural partners a) they do so only to "get off" or to "get laid" and b) by doing so, they are mistreating all their partners, which, in philosophical terms, solidifies the notion that humans are "supposed" to have but one partner, as well as multiple other issues concerning sexuality that I am sure the Catholic Church would be in complete concurrence with (sex for reproduction, fidelity as a virtue, etc.). Basically, I call bullshit on all these attacks. Non-monogamy ain't all

A monogamous relationship isn't always right, and people aren't always looking for that. That should be kept in mind. A couple of years ago, I would have disagreed with that. I would have wanted for someone to be mine all as soon as possible. I suppose that that has to do with insecurities that I used to have about my adequacy as a friend and as a person in general.

more dangerous than sexual polygamy? Perhaps it's a natural balance between romantic and friendly relationships, and I'm overstepping the lines of what defines monogamy. One example of borderline monogamy that sticks in my mind is a friend of mine who has a partner who is pretty cold emotionally, and spends little time with her. She tends to fill the gap by having very close relationships with other people, almost to the point of a romantic relationship without

VS. monogamy

about sex. By focusing attention on this one aspect, the more substantial, threatening tenets against hierarchy, domination, and gender roles are ignored. Not a single practicing non-monogamist I know reflects any of these assumptions, nor do I respect sentiments that attempt and define my sexuality under moral tradition or personal misunderstanding. (It's a bit ironic how similar the attacks against non-monogamy and those against homosexuality are, insofar as they both attempt to define what is morally acceptable sexuality and confront only the act of sex itself...)

I am non-monogamous. I refuse to be treated as an inanimate object of possession, just as I refuse to regard another person as my personal property. The jealousy and domination so prevalent in monogamous relationships stem directly from a culture that preaches ownership of other beings, human or not, down to the most carnal, intimate details, a culture which I resent and reject in every manifestation.

Yeah, standing in opposition to traditional definitions of relationships hasn't always been simple, easy or painless. There have been a couple nasty misunderstandings that have left feelings hurt on both sides. There have been instances at which I felt betrayed by other individual's retributive actions. There have been wicked arguments between myself and non-monogamous partners over what exactly constitutes non-monogamy. But all in all, these experiences have further refined my thoughts on non-monogamy and illuminate a future of better quality relationships. Through the various trials and tribulations that have smacked me in the face more often than I would like to admit, I have developed some personal guidelines that I try and stick to: • Always talk about matters of sexuality, commitment, etc. BEFORE you get involved or nasty misunderstandings will inevitably arise. • Talk honestly, talk often. • Avoid the "primary partner" version of monogamous non-monogamy like the plague. • Recognize jealousy for the selfish, possessive pest it is. • Always treat your partners as autonomous beings and place yourself in their shoes whenever a conflict may arise. • Most importantly, love safe and love a lot... At the risk of shameless self promotion, these subjects will be explicitly dealt with during the Asylum punk/hardcore convergence (June 17-23) and the Earth First! Rendezvous (June 29-July 6) both in Oregon. Contact me for more info or to discuss anything... PO Box 11703/Eugene, OR 97440; tac@efn.org; (541) 431-8080...

NAME: Chris Terry
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VA 23220



I think that if you have met the right person, monogamy in a relationship is a very good thing. Let's face it, a lot of us are insecure, and knowing that there is someone out there who cares for you and feels comfortable with you enough to not want to be romantically involved with anyone else at that time is a really good feeling. I don't think that a couple needs to become monogamous immediately, it's probably a good idea to work up to it, making sure that you are willing to make this commitment and that you both can make it work.

NAME: Kylie
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Australia



Although I was madly in love when I first heard the Alyrix "Smother Love" by Crass, it really did make me question the whole monogamy trip, and open up a whole lot of punk rock possibilities. I say possibilities, because I think it is both limited and limiting to see sex/uality in terms of being monogamous or not—all about the "norm" and the "other" (probably terms invented to classify us, anyway!—along with heterosexual, homosexual, etc.) I guess "non-monogamy," as I know it, is a beautiful idea in theory, but sometimes very chaotic in practice. Maybe because it's kind of the antithesis to all the belief-systems I have been socialised into—I'm not sure how it can happen without totally messing with people's minds/bodies.

NAME: Layla
AGE: 20 years old
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Box 2804/Brighton/BN2
2AU/UK

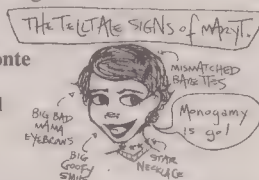


Monogamy is not something I have given much thought to. Polygamy/non-monogamy is not something I have given much thought to. I would think it depends on the people involved; the tensions, the jealousy, the respect, the sex, the way "they" perceive themselves and each other... possessiveness vs. trust vs. luck vs. identity.

Is it a mutual arrangement? Is it friends fucking friends? How much do you have to sacrifice in order for it to work out? Does it feel right? Is monogamy a social construct? How much emotional/sexual "baggage" are you carrying?

My views change over time.

NAME: Mary Tremonte
AGE: 19 years old
ADDRESS: withheld



I had never even considered non-monogamy as an option for an intimate relationship until the recent discussions that have ensued in the pages of 'zines and amongst the punk kids. Sexual and romantic monogamy are kind of ingrained in me as the way I have relationships. But I want to question how one defines monogamy—is it limited to sexual interactions with others? What about emotional attachments? I believe that people have many levels to their personas, and it is nearly impossible for one person to relate to all those levels. I love my current partner a lot, we are best friends and lovers and I feel closer to him than anyone else. But that's not to say that he can fulfill all of my needs, and fully relate to every facet of my personality. I talk very intimately with others and feel close to them, and this allegiance is much stronger than a mere sexual allegiance with them could feel (not to say that polygamous relationships are merely sexual—this is a stereotype). Is emotional polygamy possibly

the sex. Should monogamy be defined as emotional exclusiveness? I know she would define her relationship with her partner as monogamous, but she clearly feels much closer emotionally to others than to him. In this case, I'm not sure if there is anything more to their "monogamous" relationship than possibly a physical connection.

This is all a muddle when it comes out on paper, which reflects my views on monogamy; I think monogamy and relationships in general are difficult to define, and we have to agree on guidelines with our partners. I think a polygamous relationship must be a mutual decision with both involved, just as a monogamous relationship should (Ya wanna go steady?). I would definitely define my relationship as monogamous, but defining relationships by purely sexual criteria places too much emphasis on the physical aspects. Sex is great, but it isn't what holds people together in a strong, loving relationship. For me personally, I wouldn't have a problem being sexual with other people (not that I would feel comfortable having sex with someone I wasn't close to in other ways), but I would get insanely jealous if my partner was sexual with others. I foresee this as a problem that might tend to arise in polygamous relationships. Monogamy is something important to my partner, and I love him so I hold true to it. It's definitely more worthwhile to have a tight bond with one person than loose bonds with many.

The requisite disclaimer: These are my personal views on the matter; they are true for me. I'm not dictating what others should do. Everyone thinks and feels in unique ways, and we should follow what we feel in our hearts, as long as it doesn't hurt others.

NAME: Jonathan Lee
AGE: 18 years old
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Memphis, TN 38104



I thought I had this issue all worked out and I thought I was prepared to write this column, but I found that the answer became deeper and deeper as I thought about it and harder and harder to explain as I went along. This piece is a feeble attempt to express my feelings on this matter and the issues that are seemingly connected. Monogamy. I've found that there are so many definitions to the word nowadays that it has become a word with very individual meanings. The actual definition of monogamy is marriage with one person at a time. OK, that seems simple enough, not only is that required by law but it is also the right thing to. But there are so many other definitions to monogamy because now it has been lowered to a more social/dating level. It applies, for some, to their sexual relations and for others the way they deal with relationships. But hell, I'm not going to tell you how others feel on these issues, I'm going to talk about my views and feelings, as boring as that may sound. OK, now I'm going to just type in a trance and see where it takes me. I hope it all makes sense somehow.

Some say monogamy is a form of possession. When two people dedicate themselves to each other it ultimately becomes harmful and/or destructive through the idea that they own one another. Everyone is human and they will stray from their partner

eventually, right (divorce is a product of this)? Well that is a theory, but I see relationships, in general, as commitments. You can commit yourself to a friend or you can commit your time to a date or you can commit yourself to a partner. Every commitment demands and must have honesty and respect. I try my hardest to respect the people around me and especially those who I am involved with repeatedly. I respect others and myself enough not to treat sex as a casual thing. OK,

yourself to one person, especially when you look around and find yourself with opportunities or attractions that you sometimes wish to explore. You're somewhere and an attractive man or woman kisses you, it's hard not to kiss back or go further. But that is when you have to stop and think about what you truly want, inevitably being honest with yourself and then your partner. Relationships are built on trust, emotion, respect, and commitment. It's hard enough to commit yourself to

(that is healthy for everyone involved), I don't have any sort of moral problem with it. At the same time, though, someone always seems to be getting the short end from what I've seen. That's purely anecdotal evidence based on what I've seen from friends. Honestly, I say shoot for the stars, do whatever makes you happy, be honest with your partner(s), and do your best not to hurt other people.

monogamy vs.

so now I sound old-fashioned and conservative but who cares, I think it's ridiculous. In reality, whether you admit to it or not, sex is not a casual thing. It has been made casual and meaningless by the media and individual petty feelings of lust and power. One "monogamous" action that I live out is staying true to one partner. Most have forgotten what a partner is and just go around fucking whoever they please, whenever they feel like it. Take what you can get, when you can get it, because sex is just meaningless fun for you and me. That's crap. Sex actually has an emotional effect for those who haven't forgotten it or made it void. I hate that whole tough guy, macho attitude that is based on thinking with your penis and comparing tall tale dick sizes and fuck lists (because face it, girls are boys' play things). I hate that whole slut attitude that is based on pleasure at the expense of other people's feelings (because face it, some boys do care). Now I'm not saying you should save yourself for one person and that person only (because I wouldn't follow that), but sex is not cheap and shouldn't be treated so. And the people around you should be treated with respect not just as a slab of meat. That is why I would never kiss a drunk girl, I respect that person too much. Maybe that is why I feel so strongly about this issue, because I don't see sex as cheap and I see sex crime as a big problem. Rape, sexual assault, molestation. It is all too grim for me to understand or turn my head. That crap is wrong and disrespectful and inhuman. That and it just burns me up inside. It makes me angry to think about the B. S. keg parties that people throw and a girl gets drunk and is taken advantage of and it's justified because she was drunk thus she wanted it (?). I put on a show recently to benefit the homeless during Christmas time and the place was just overflowing with beer (in a nonalcoholic space). This one band gets these girls drunk and the whole time they are joking back and forth about who gets to screw who. It comes their turn to do their set and they get up there and put the girls on stage, staggering and tipsy, while they played. Sooner or later, without warning, they make one of the girls strip in front of the audience. The crowd either cringed or cheered as the girl stumbled naked, crying. One of the band members hit the girl and she fell to the stage in a crash, only to lie there without any help. Soon she got some strength to pull herself up and run to the bathroom. I didn't see the girl after that, but pissed as hell I yelled at some kids, tried to help the girl, and went outside with some disgusted friends until all the money was collected. That is what pisses me off, the fact that no one seems to respect each others sexuality anymore and I see that as a part of the whole anti-monogamy bit in some way. Sexuality shouldn't be suppressed. It's an important part of who we are as human beings, but it shouldn't be thrown around like it's nothing.

For me, it is possible to be monogamous with being married. Basically that means that if I decide to commit myself to a single partner relationship, then I am going to stay committed and be honest if that is not possible. A partner is not property. A partner is an individual who has opened themselves to you and should be treated accordingly. But that is impossible to accomplish if you are not honest with your partner and vice versa. I guess the worst thing about being in a commitment level relationship is listening to the voices in your head that tell you to look at what you're missing. You want to experience other people. It's hard to tie

one person but it's even harder to stay committed. One person can only be so much. Qualities in a person never exactly fit your long list for the perfect match. And it's different for everyone because the way people handle relationships are so individual. Many tend to try and commit themselves and lose interest. OK, that's perfectly normal, it's not a crime. Some even just completely lose the drive to be interested at all. It's kinda funny because when we're single we all just mope around about not having anyone and wanting the chance to have what some other happy soul has, but when we get it, it seems we lose and/or squander it. I've had a hard time committing myself to relationships mainly because emotion runs everything. Thoughts and feelings often seem to get in the way because I think too much and then, all the sudden, I'm scared. Can I be all I need to be and can I trust myself to not mess (this) up? Am I good enough for this person and is this person right for me (and what I need)? It's a hard thing to deal with, especially when negativity hangs over my mind and weighs it down with thinking the worst. Relationships are seen as shackles, holding you back from experimenting with everything that is yet to be known or holding you back from being free and happy. You think it limits you, but once you think about it, it enhances you if you let it. A good partner makes you feel complete when you are completely honest with them. You're going to look around, you're committed, not dead, but you have to ask yourself what you need in a relationship, what you can live without, and are you ready to take that step. Ask yourself what your partner is or is not and if you can commit to that. Then ask yourself if you can be what your partner needs and if you can commit to that. Be honest with yourself and respectful of the world and people around you.

My name is Jonathan Lee and I do a lot of little projects: *Deception 'Zine* (a 'zine dedicated to becoming an outlet for those who need it, so send stuff in. If you hate ad rates like I do, labels send stuff in and get free ad space and air space on a pirate radio show. *Deception* is done to support individuals, causes, and the scene.), Genesis 12 Projects (is a benefit record label that puts out records for causes and demos for bands that need help being heard. Get in touch for info.), and the two bands (at least currently) Remus and the Astrophel Constellation. Thanks for reading, write hate or praise mail to me and/or *HeartattaCk*. Thanks to Leslie and Dylan... bye: xjonathan genesisx at 1479 Carr Avenue/Memphis, TN 38104 or emol2dz@aol.com

NAME: Scott Torguson
AGE: 26 years old
ADDRESS: 915 L St. #C-166/Sacramento, CA 95814



What it all comes down to when dealing with any aspect of sexuality is being honest and straightforward with your partner about your wants and needs. Personally, I'm only interested in monogamous relationships. When I do anything in life, I focus one-hundred percent of my energy on it. There is no way for me to focus like that on two or more people at once. And I expect the same in return. In an ideal relationship, me and my partner would be giving our complete emotional and physical energies to each other. If you are able to have a healthy non-monogamous relationship

NAME: Dirk
AGE: 17 years old
ADDRESS: 957 Chelsea Ct./Holland, Michigan 49423



So allow me to indulge in the following somewhat fictional (somewhat not) story... Nathan and Dirk, both fourteen years old and in eighth grade, best friends wearing high top Air Jordan's and not knowing much better than that at the given time. They would sleep over at each other's houses listening to Vanilla Ice tapes and sneaking out at two in the morning to sit in one or the others backyard and smoke cigarettes pretending they were at least moderately cool. A naive, innocent, eighth grade friendship to say the least. Here begins the plot of this said somewhat fictional tale. There was a girl they both knew, Julie, a fellow school mate in their small town, small town like, junior high school. She was beautiful in a fourteen year old eighth grade way with her light blue barrettes holding back her somewhat short wavy brown hair. And of course she was every prepubescent boys dream girl and first love. And of course she was also the girl both Nathan and Dirk would dream to someday marry. If this were to be a TV episode, "Saved by the Bell's" Zack Morris and AC Slater would be prime examples for our soon to be TV like competition for the Kelly of every junior high school. Nathan was the first of them to muster enough courage to attempt the thirty or so second phone call that it takes to ask a girl out at that age. But Julie was no typical girl of eighth grade status. She knew of things called non-monogamous relationships and high school boys (every young boy's worst nightmare being older high school boys and their clever ideas to steal our girls with their mature ideas of defining relationships). But Nathan, unhindered by Dirk's own jealousy, went for the mature relationship status and started dating Julie. Things went well as things always do in the beginning. They went on dates to the local milkshake and candy store and held hands in the halls now and again. Dirk's jealousy ensued and grew unsaid till one late August day following the ending of a Friday afternoon in school. Dirk leaving school in anticipation of the after school activities of basketball games and lemonade and ten o'clock curfews is approached by Julie by the fence outside of school. Startled as she asks him if he would like to go to the milkshake and candy store with her. A questioning thought as to whether or not he should do this itches the back of his head, but is soon pushed away by her light blue barrettes and somewhat short wavy brown hair. They walked to the store talking of pre-algebra homework and the football game next weekend. Passing Third Street she grabbed his sweaty and nervous hand and stopped walking. She looked at him, he looked at her. The following one second of dripping palms and the anticipation of a kiss interrupted by her stating to him quietly. "It's okay you know, it's non-monogamous..." Their lips pressed together in eighth grade awkwardness on that humid late august day, and then the following happened (just like on TV), Nathan riding his bike to piano lessons crossing Maple and Third Street, stopping at the corner to check for cars... only to see his best friend in his high top Air Jordan's kissing his girlfriend. The kiss ends and they look up. You could see his teeth clenched together and holding back the tears. Dirk tried

to say something, nothing came of course. Nathan peddled away fast as hell, teeth clenched but now crying. The knives in his back were quite visible from where Dirk was standing.

The two friends never spoke to each other again, and this is where this story ended (metaphorically and fictionally) and here is where we are slapped in the face with the reality of the lesson learned through the innocence of our younger years. This is not easy for

understanding and a willingness to openly communicate with all your partners, not just the primary ones. It is the latter approach to non-monogamy that I would like to focus on because it is this approach that I believe is sex positive.

I've always said that if you are going to practice non-monogamy in a relationship then you must be really ready to communicate at any moment because you owe your partners that. You owe them the open

I know that when I don't know someone or appreciate them for something more than what they look like, I am left feeling unfulfilled and empty. And I realized that I shouldn't be embarrassed about that. That I shouldn't feel pride for actually having feelings, for being in touch with that and trying to get something more out of sex than the physical act... I shouldn't get over the fact that I'm not numb to people's emotions or relationships with me. That I'm not so tough. That I

non-monogamy

me to explain, and that would be why I used a story to show you how it affects us (me) personally. I've tried and seen many of my friends attempt to disconnect their emotional self from sexual self. Saying it would not bother them if she or he were with another person. Maybe I am just the naïve one here, but everyone always ends up getting hurt in the end. Sexual intimacy and our feelings/emotions go hand in hand quite tightly. Whether it be an eighth grade kiss, making out or having sexual intercourse with someone. No matter how hard we try (and we [I], do) the two will always be intertwined and connected. And I can't explain to you the intimacy that goes along with this connection, why it kills us so much to see someone we are with or have been sexual with, with another person. We can only try so hard to understand it. But all we truly understand is that when these strings are betrayed or ripped away, it hurts like no other... this is what I know and have tried to explain to you. But then again, what do I know? I'm seventeen years old and the last action I saw was a hernia check up from my doctor. Love, Dirk (cowboy extroindair). Communication is encouraged.

NAME: Travis Fristoe
AGE: 26 years old
ADDRESS: PO Box 13077/
Gainesville, FL 32604-1077



I think that between two people all things are possible. And the more people involved, the greater the margin for error. Monogamy (or not) is a decision for those involved. I don't find monogamy restrictive, but that's just me. How much can you handle? What are you willing to sacrifice? What are your responsibilities to both yourself and anyone involved? Trying to maintain a positive, healthy monogamous relationship can be as awkward, difficult and rewarding as a vegan diet in a fast-food society.

I know how strong emotions can run between people both in and out of relationships. And over time I've done non-monogamous things I never thought I had the heart to do. I'm much less willing to judge someone now that I know what it's like to want someone so badly that you risk any and all present relationships for just a chance at an afternoon together. I can empathize and sympathize with a slew of relationships but know that non-monogamy is too much for me to handle. In the non-monogamous situations I've witnessed, somebody always gets hurt. True in virtually all love stories, I know.

NAME: Alexia
AGE: 22 years old
ADDRESS: PO Box 3458/
Berkeley, CA 94703



We Cut Deeper Than We Think

Non-monogamous relationships can be approached in two distinct ways. One approach can be fueled by selfish desires and a lack of respect for yourself and your partners; the desire to have sex without communication or getting to know the person. While the other approach involves respect, consideration, time,

communication and respect you would give to your primary relationship because they are not around to merely please you. They are there to share something with you. Once we look past our selfishness, we can see the person inside.

I strongly caution people to be more responsible with non-monogamy and warn that it takes a lot of fucking time and effort. Effort not only to ensure your primary partner that you still love them, but to also communicate openly with your current one. Many times these are the relationships that are most difficult and time consuming because you both know that the relationship isn't going to bloom into a monogamous one and that you are going to have to take the relationship back to a friendship level at some point. This can be the most difficult and painful and often times requires the most communication.

The reason I strongly advocate for a very communicative non-monogamous approach, one that takes a lot of time and effort, is because sex is very powerful. Sex can stir up emotions that we were so sure would never arise. Sex can make us do the most fucked up things. It can make us feel on top of the world, or it can throw us into a deep ditch. It is these emotions, or emotions alone, that I don't want to lose when I am intimate with someone. I want to be responsible and considerate to the people I sleep with as well as my primary partner. I want to experience those feelings that only come with getting to know someone and learning about them... From experience I can honestly say that emotions don't come from fucking for my personal pleasure so that I can feel good, fucking because I'm horny even if I don't really know the person... these are the experiences that leave me with a hollow pit in my stomach wishing I could take back what I've done.

Many people don't feel remorse when they have sex with people without even knowing them and they enjoy the physical act. Non-monogamy doesn't have to be like that. It doesn't have to and it shouldn't. We get more from the act when it is with someone we care about. These bring up feelings that string necessary communication along with them.

Let me tell a little story... I had come back from Europe this summer and met someone... but I had also decided that I wanted to be with more than one person and didn't want to be monogamous with him. We decided to have an open relationship which is ongoing. Anyway, my roommate, Mr. Sleep With Everybody (don't get me wrong, he's a really good friend) came back five months after I did and noticed a change in me. He kept complimenting me on not being so "prude" and would actually say things like, "I'm so glad you're not as prude with sex like you used to be, you're so much more fun to be with." This would make me so mad because I didn't like that I was sleeping with people at random. In fact it made me sick inside and I would tell him that I didn't want to be different. That I still think sex is powerful and that I want to be responsible with it... but for that space in time I wasn't and I was left with a pit in my stomach. What bugged me the most about my roommate's comments was that I felt like in order for me to be cool I had to take sex lightly and just "get over it..." but I can't. I can't get over the fact that I was becoming something I thought was so fucking stupid and irrelevant. I didn't want my life to be like that and I still don't. I can't get over it because I know that it changes the way I look at people.

can feel. That is something to appreciate and bask in, not feel stupid about. The next sexual experience I had with someone other than my boyfriend was much more positive, communicative and special. That experience made me feel stronger with that person and closer friends with them. We were communicative and constantly reminded each other that we were friends and that this was an extension of an already strong friendship... I still feel close to him today.

I've walked both sides of the fence and can honestly say that the latter experience was one that I can feel good about and that is the approach which makes non-monogamy a working and positive option.

I still wholeheartedly believe that sex should represent something special about you and the person you are with. Not for physical attraction. That shit's so hollow and unfulfilling. Besides, I want to promote the real aspects of people. Who they are, not what they look like. I want to do that because I want people to do that for me. I want to be praised and appreciated for who I am, not my looks. Ultimately, those are the ties that bind.

I wanted to write this so that people understand that non-monogamy can work when you are willing to put in the time and effort. The kind of time and effort that shows you care not only about yourself, but the people you experience life with... Feel good about that, those are the connections that keep us alive.

NAME: Matt Billings
AGE: 15 years old
ADDRESS: 3460 E. Clarice/
Highland, MI 48356



My views on monogamy and non-monogamy in relationships would have to depend on the situation. You never know what someone's situation is or when people's feeling for one another change. In my opinion love or any other strong feeling for someone can diminish or build up over time, and that would lead to the ending or establishing of relationships, even if you are already involved with someone else at the time. It would be up to you to follow what you feel to be right and what to be wrong while considering those involved and their feelings. It's not like you are only allowed to love or care for one person in your life. But as far as just playing with more than one person at a time for pleasure (or whatever other reason people can come up with to do something like that), I don't agree with that at all. It's not cool to mess with people's emotions, especially if you supposedly care about them, or make it seem like you do. But hey, I don't know what everybody else's situations are.

I guess that my views on this have never really changed, but then again I have never really given it much thought before, and I definitely have never experienced it before, so I can't really talk. This is just what I feel.

MONOGAMY 1: the practice of marrying only once during a lifetime
2: the state or custom of being married to only one person at a time

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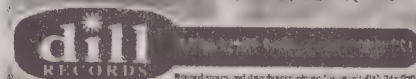
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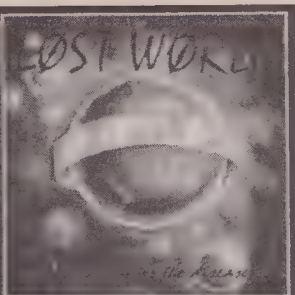
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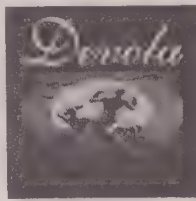
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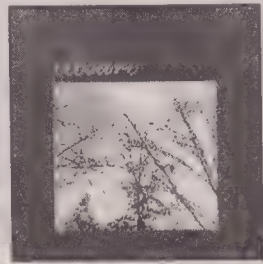
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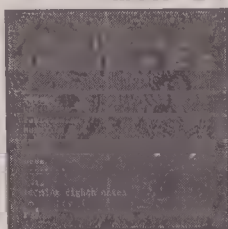
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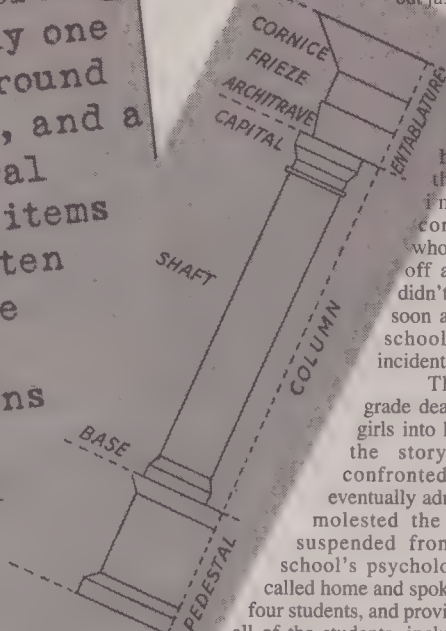
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COLUMN 1: a supporting pillar; especially one consisting of a round shaft, a capital, and a base
2: a vertical arrangement of items
on a page 3: one of two or more vertical sections of a printed page separated by a rule or blank space
 see columnist



my private parts," exclaimed Marisol, who looked like she was ready to kill Larry but just wanted to let me know why first.

"Yeah, he grabbed me, too," added Rhonda.

Apparently he had groped all three girls. I immediately confronted Larry, who sort of shrugged off a half-hearted "I didn't do nothing." As soon as we got back to school I reported the incident.

The next day the grade dean called all three girls into his office and got the story. Larry was confronted separately, eventually admitted that he had molested the girls, and was suspended from school. The school's psychological counselor called home and spoke to parents of all four students, and provided counseling to all of the students, including Larry. The principal, the vice principal, the dean and two guidance counselors were all swarming over this incident. Although I don't think suspension is a very productive punishment, I was sort of glad that Larry had received such a heavy consequence. The school really took sexual harassment among its students seriously.

The manner in which this whole incident played out, however disturbing the harassment was, really renewed my faith in the school and my role as a teacher. Sadly enough, I guess I wasn't too surprised to learn that male students were molesting their female classmates. But I was surprised that the girls were so comfortable reporting the harassment. And I must say that I was entirely impressed with the school's response to the incident. I really felt like we had done every student involved a great service: Rhonda, Marisol and Candice would be empowered to resist and report future harassment, and Larry would, we hope, realize the harm that he had caused and perhaps modify his behavior towards women in the future. It made me feel like all my messages of justice and respect in the classroom had sunk in, at least to the point where these three girls felt comfortable approaching me with the problem. Such indications of success are dear, as they come infrequently.

Strangely, another case of harassment met me only a week later. This one was much more subtle, but also renewed my faith in the power of the teacher to have a positive impact on the attitudes of students. On a Friday afternoon, as my homeroom students were gathering up their bags and coats, a student (Daniel) from another of my classes came rushing up to me, calling me outside to speak with him. He was visibly upset.

"Mr. Jensen, could you please tell Eric to stop bothering me in gym?"

"What was he doing?" I asked.

"He was chasing me around and calling me a homosexual."

I've had to have discussions with many students I overheard calling each other "faggots," but this was the first time that a student had reported being a victim of a homophobic taunt. Homophobia is the most accepted of bias crimes in junior high culture, as it probably is in American society. So it was surprising that this student was even willing to report such harassment.

I sent Daniel on his way and confronted Eric with the accusation. "I did call him a homosexual," Eric admitted, "but he called me a bitch first." The exchange seemed absurd and perhaps even silly to the point of being comical, but it had to be dealt with directly and seriously.

Monday morning I had Eric, Daniel and another involved student, Jerry, in my room to discuss the incident. After a little questioning the following picture emerged: Eric and Jerry had been bothering Daniel in gym, chasing him and trying to hit him with a volleyball. Eric and Jerry claimed that this was a game in which all three were willing participants, but Daniel felt otherwise. Although I never established (or cared to establish) who had called who a name first, the words "bitch" and "homosexual" were thrown around as pejoratives during the incident.

I shocked them. I didn't hesitate to repeat the words they had used, and I made direct parallels between using words like "faggot," "bitch" and "homosexual" as insults and the use of words like "nigger," "spic" and "polak"—the three hate words our students probably encounter most frequently. I explained that homosexuals and even suspected homosexuals were victims of hate crimes. We even got subtle, discussing how words like "bitch" and "homosexual" weren't "bad words" (a point I also drove home by not being afraid to say them a lot), but were only harmful when used as negatives. For kids who call each other "nigger" all the time, literally to mean "friend," this subtlety was graphic. We discussed that there was no reason for them to speculate on the sexuality of their classmates. I made it clear that no matter what they think of homosexuality, there are homosexuals in society and there was no way of knowing who they were insulting when they used "homosexual" as a hate word.

We moved on from discussing the words involved to the actual harassment of Daniel, which apparently had some physical component to it. Because there was some question as to whether or not the "game" of chasing Daniel was agreed upon or a form of harassment, we had a long discussion about consent. I explained that consent was best left in explicit verbal terms, that "I thought he was enjoying it because he was laughing" was not a sufficient indication that Daniel wanted to have a ball thrown at him.

By the end of our conversation, I think that all three boys had been presented with ideas that had never occurred to them before. I'll probably never get to see if the words actually affect their attitudes, but I feel really positive about our conversation. I spend a lot of time establishing justice as a premise of my classroom, so it was again nice to see students responding to that sense of equity and respect.

A lot of people ask me about making radical curriculum changes and instituting progressive classroom structures when they learn that I am a teacher. I guess that it is easy to concentrate on these "flashy" images of the punk teacher, that trail-blazing radical who smashes the [school] system. I'm not that guy—yet. And although I really want to establish a radical, progressive classroom and curriculum as I further my career as a teacher, sometimes I don't think that this is the most important part of being a "punk teacher." Just being a strong, caring, progressive force in the classroom, even within an oppressive system, can have the greatest impact on students who really need you. We need more of you in here.

All this said, I must confess that I have dropped the proverbial ball on something I [sort of] began through this column... the R.E.A.C.T. Network. For those who don't know, it's a network of punk teachers, kids who might want to be punk teachers, and current students. The idea behind the network was to initiate some sort of educational activism amongst punks. I had a lot of momentum when I began this project, and there was a lot of enthusiasm: people even held benefits and we actually have money to do things... but I just couldn't pull it all together once the school year hit. And like so many of my friends, adversaries and acquaintances in hardcorepunk, I've flaked on a project.

I am going to get it going again. But it won't be what I was hoping for unless someone else really pilots the project. I just don't have that extra motivation to make it happen, as the past eight months of inactivity suggest. So if you have written to R.E.A.C.T. over the past months, you will be getting a letter soon. My apologies to everyone who got excited about this and has been waiting...

It is really interesting how public issues play out in our personal lives. The news has been flooded with the issue of sexual harassment; fittingly, my "school life" has also been touched by this issue. If only the White House was as progressive as my school.



In the spring I try to take a number of field trips. I, like my students, enjoy getting out of the school after being trapped here for the winter months. March was the month for the American Museum of Natural History trips, where my students get to explore two great exhibits: the Meteorites, Gems and Minerals and the ever-popular Vertebrate Evolution (translation: fossils). I milked three days out of these beauties, taking all three of my Earth Science classes to the museum.

Contrary to what I remember from my junior high days, I have found that students are usually very well-behaved on trips. I don't have to put up with as much of the annoying "he said this about me" or "she hit me" crap that sometimes dominates the school environment. I guess that field trips are interesting and engaging enough to put these nuisances aside. I have only had one "behavior problem" on all of my trips, and it wasn't your usual he-said-she-said problem.

While we are walking through an exhibit, my students are pretty much free to go where they please, as long as they stay in the same general area as the rest of the class. I give them these really long worksheets to fill out, so most of them are feverishly thinking and writing the whole time. There are certain things they have to look at, and other things they can check out if they have time. Some of the optional sections of the exhibits feature short films, which are shown in small dark rooms. For years I have been letting my students watch these movies without giving much thought to it. This year has changed that.

As we neared the end of the Vertebrate Evolution exhibit, a number of my students had completed their worksheets and were inside the small theater showing a movie about mammalian evolution. As I waited at the end of the exhibit, three girls (Rhonda, Marisol and Candice) came up to me, looking angry and disturbed.

"We were in the movie and Larry grabbed

Clouds flow over the mountains onto the Gaviota coast announcing the arrival of another storm. Spring will happen as soon as the big Alaskan



storms drop enough water on the land. The grasses have already begun to turn green from the bottom up, though they still wear the dry

brown of the dry season. A few flowers, mostly soft yellow ones, have gone ahead and bloomed, getting a jump on the pollen fiesta to come. The monarch butterflies visit these flowers continuously.

The clouds float in from the north and west. The islands and ocean are well blanketed but only long thin wisps have made it as far south as the Ellwood mesa. A faint offshore breeze brings a slight chill as the sun begins to set. Here in the middle of the mesa the frogs begin to announce their presence while the tide sends up its thunder.

The eucalyptus grove catches a few low rays from the sun through a break in the clouds. Eucalyptus have a deep olive glow that is not like any other tree and the color perfectly accompanies their scent. The butterflies spend their winters in the upper branches of a stand of trees surrounding a small ravine. Many fly throughout Goleta and Isla Vista as they begin their migration north. The branches in the wintering grove are less full of Monarchs from day to day.

The clouds approach the transmitter peak as the sun touches the horizon. It is striped by the low clouds but manages to give everything to the west a soft greyed vermilion to pink light. Today was a bit hazy all around with only the faintest outline of Santa Cruz Island visible through the marine layer. The Santa Ynez mountains to the east and west could be discerned all along the Goleta Valley but as they approach the ocean at its edges the haze hides them.

The sun sets leaving a few layers of fire orange and now a heavy mist is rising from the grassland. The grey vermilion underside of the clouds is only made more ethereal by the veil of cool moist air. Just after the sun sets it is essential to turn around. The color of the sky just above the mountains can be more striking than the horizon on some days. Today is such a day. The mountains are a dark green with a border of violet sky. The higher up the sky dome you go the lighter blue it becomes until directly overhead the color deepens again. The wispy clouds are all bright pink against the violet to light blue gradation.

Looking back at the horizon, the mist has begun to glow with the vermilion light and then slowly fades to the color of flowing water. A small airplane flies out from the Santa Barbara Airport leaving its low rumble behind, a few birds chirp in the distance and one or two seals can be heard out on the buoys, all accompanying the heavy sound of the relentless surf. As night begins the land is calm, not even waiting.

Hello, friends and neighbors. I'd like to tell you about my life. Not everything about my life, just some things. I have a medical condition called Tourette Syndrome (TS), which makes every moment of my life quite a bit different than it probably would be if I didn't have TS. Some of you may have read the guest column I did about this in MRR a few months ago. I sent that same column to HeartataCk, but I didn't label my disk properly (oops!) and it got lost. No big deal—I've learned a lot about TS since then. Not only do I have some new information to share, I also have a better understanding of my condition.

Although I've lived with Tourette Syndrome

for at least 24 years now, I was only diagnosed late last year. TS generally makes its initial appearance in children between the ages of 5 and 8. Some kids don't see any symptoms until later, while some see them appear during infancy; mine started around the time I turned four years old.

What kind of symptoms are we talking about, and how is it possible that I lived with this disease for 24 years without anyone noticing? Well, to answer the last question first: everybody noticed, they just didn't know what to do about it. TS has two concrete symptoms: motor tics and vocal tics. Motor tics, or twitches, include eye-blinking, head-jerking, shoulder-shrugging, facial-grimacing, finger-snapping, knuckle-popping, and other physical movements. Vocal tics are things such as whistling, barking, throat-clearing, coughing, tongue-clicking, sniffing, and other noises or sounds made with the mouth, throat, and diaphragm.

Those of you who have heard of TS are probably wondering why I left out the stuff you've seen on TV: cursing, screaming, etc. I left them out because they are aspects of other conditions that are sometimes—but not always—associated with TS. I will try to explain them as I go along. First, I want to mention some other common aspects of TS. In order to receive a diagnosis of Tourette Syndrome, a patient must exhibit both vocal and motor tics: at a fairly constant rate for at least a year. Many people, especially children, experience "transient" tics, which come on during periods of stress or transition, then disappear just as rapidly. This is not a form of TS.

When I was a child, I got yelled at, talked-down to, and made-fun of for my tics. My parents were convinced that my tics were part of an attention-getting fad. My dad, especially, believed that I could stop twitching and making sounds any time I wanted to, and he threatened me accordingly. (Actually, my parents still don't believe that there is anything wrong with me, but now it's just because they are too set in their ways to accept it. It's a damn shame, and it makes dealing with this much harder.) All of my teachers and principals and counselors agreed with my parents' assessment: I was just looking for attention, I could stop any time I wanted to, I had nervous habits. That was always my favorite: nervous habits. Yeah, right.

"If they only knew what I was going through," I think. If they could only know what I am going through. If only all of you could, for even an hour. If only. Yeah, it would make a hell of a lot more sense to you.

What about doctors? Didn't I ever see a doctor as a kid? Of course I did. As a matter of fact, I saw twenty or thirty doctors about the tics alone. Not one of them had the knowledge, intelligence, or concern necessary to give me a proper diagnosis, even though by 1975 Tourette Syndrome was receiving quite a bit of coverage in medical journals worldwide. I was lucky to find the doctor who finally put a name to my bizarre symptoms. Believe me, it was sheer dumb luck.

Many of us think of France as a breeding ground for amazing, frenetic hardcore, but it is also a place of many scientific discoveries. In the 1800s, a Frenchman, Georges Gilles de la Tourette, first isolated the condition that now bears his name. Unfortunately, not many other doctors or scientists took his findings seriously and research lapsed for well over one hundred years. TS cases went unreported or were mislabeled as schizophrenia, retardation, or (my favorite again) nervousness.

The possessed girl that Linda Blair portrayed in *The Exorcist* was actually based on real-life cases of misdiagnosed Tourette Syndrome. Strange behavior—strange to "normal" society—scares people. Unfortunately, that always hurts others, usually those of us who are labeled "strange." I'm in pretty good company, though—Samuel Johnson, arguably the greatest writer in history, is said to have had TS, as do many other successful people. Some of you probably have it, or know someone else who does.

How can you recognize TS? A more accurate question would probably be "How can you miss it?" My symptoms, like most children's, started off with a simple nose twitch. Soon I was blinking my eyes tightly, rapidly, constantly. Then I began touching things, repeatedly. Over and over and over I'd touch

them. I still do that. If it is cold and/or shiny (metal, glass, an ice-filled cup of liquid, etc.) you can bet that I am going to touch it again and again and again until someone stops me or something else catches my attention. It is maddening sometimes. Try driving a car, for instance, while pressing your forehead to the cool glass of the side window every ten seconds. It's not easy. Actually, it's dangerous as hell—but it's my life and I deal with it the best I can.

After a few months of initial motor tics, the vocalizations began. When I was very young I barked like a dog, hooted like an owl, and mimicked cartoon characters day and night. These days (well, as of this writing anyway) I mostly whistle and grunt. I don't mean to say that I whistle songs, or even tunes. I just whistle. Sometimes short, sometimes long, sometimes loud, sometimes not so loud—but almost always atonal—blasts of shrill air penetrate my environment at random intervals, day and night.

Like all tics, the whistling sometimes appears in groupings, or fits, and sometimes appears as a single tic, maybe two. Then, for a few minutes, nothing. Give me a few minutes more and they're back again. Tics change frequently, too. Some of the things I do have been with me steadily for years; others have come and gone, sometimes lasting for a few hours and sometimes for a few weeks before disappearing; still others have appeared only once before floating away. I never know what to expect, and my control of them is limited, at best.

I can control my tics to a certain degree. I learned to do it long ago, when my dad would threaten to punish me if he had to put up with my "habits" at the dinner table or the supermarket. If I am in a public situation, like attending class or shopping, I can keep my noticeable tics to a minimum. When I return to a "safe" area—by myself—I have to release the pent-up energy that results from holding back the tics, however, and those times are particularly bad for me. That is why I try to educate people about TS. There are thousands of us out there, and chances are good that you will encounter (or already have encountered) at least one person with TS in your lifetime.

Aside from touching things, twitching, and making noises, what kind of symptoms can be expected in a person with TS? For one, there is the so-called "right" feeling. This is an obsessive need for everything—and I do mean everything—in the Touretter's world to be "right" at all times, to be perfect. I have a certain way that I shower, shave, dress, type, eat, clean, drive—anything and everything I do is determined at least partially by my need to feel "right" about it. I can't really describe the feeling, except to say that physical sensations—crawling skin, etc.—result when things do not feel "right." I live by the slogan: "a place for everything and everything in its place." Most of us with TS experience this condition, but it is not considered to be a necessary symptom to receive a diagnosis.

Some researchers believe that this "right" feeling is actually an associated Obsessive Compulsive Disorder (OCD). Most Touretters also have OCD, it seems. I have OCD ranging from pretty typical (I spend about two hours a day washing my hands) to fairly unique (I'm convinced that if I don't turn out the lights in a specific, ritualized manner each night, something dreadful is going to happen). One sure sign separating OCD from quirks: those of us with OCD know that our compulsions and obsessions are time-wasting, destructive, and irrational, but we can't stop them anymore than those of us who also have TS can just stop twitching forever, just by thinking about it.

Attention Deficit Disorder (ADD), Attention Deficit Hyperactivity Disorder (ADHD), Dyslexia, and other learning disabilities are commonly linked to TS patients, as well. I find it impossible to sit still for any length of time and I get bored easily, but I don't really meet the criteria for any of these associated conditions, thankfully.

Other conditions are commonly linked to TS. These include coprolalia, copropaxia, echolalia, and echopaxia. Coprolalia is the condition that most people mistakenly call Tourette's: inappropriate cursing, often loudly and in public. Less than 30% of all Touretters have this associated condition. Of that small



group, very few actually walk around shouting obscenities in public places, and those that do, do so rarely. Mostly, we just mutter "offensive" words and phrases during private moments or under our breath; it is uncontrollable, however. Once the urge hits, it has to be released. That is my experience, at least.

Copropaxia, as the name implies, is a similar condition. The suffix "-paxia" tells us that it is related to movement or motion, however. Thus, copropaxia is a condition that causes its sufferer to make obscene gestures at inappropriate times or obsessively touch his or her genitals or breasts, or the genitals or breasts of others. Thankfully, the only expressions of copropaxia I have are gestures: I raise my middle finger to household objects (refrigerator, washing machine, television), objectionable objects (red cars, churches), and objectionable people (assholes) with no conscious effort or desire to. Although I find these things objectionable for one reason or another, I don't set out to "flip them off." It just happens. Often, I feel it coming on and hide my hand in my coat pocket or keep it out of sight under a window.

Echolalia and echopaxia should be easy to describe. They have the same suffixes as the first two conditions we have just discussed, so we know they relate to speaking and acting—but what does the "echo" mean? Well, it means just what it says: echo. Echolalia is echoing words, either your own or someone else's. Have you ever played that annoying little game where you repeat everything a person says until the joke wears thin? Imagine your brain taking over and forcing you to play that game, and keep on playing it until the joke is not only worn thin, but completely worn out. This condition is exhibited by lots of Touretters, but it is not usually an every-day expression in this form. More common is the repetition of a single word or phrase that remains "stuck" in your mind like an annoying song. I have been unable to shake the word "nine" loose from my brain for over six years now. Every day of my life I say the word "nine," over and over and over, hundreds of times.

Echopaxia is a condition involving the repetition of actions, and is most common in young Touretters. I have experienced this condition in bouts, but it is among the least of my concerns.

Tourette Syndrome is a neurochemical disorder involving chemicals in the brain like serotonin, but it is not a mental disease like schizophrenia. Stress, as well as caffeine, sugar, alcohol, nicotine, and other drugs, makes tics worsen. I abstain from alcohol, drugs, and nicotine. I drink (free-trade) coffee with caffeine occasionally, and I allow some sugar in my diet. Both of these things are bad for me in ways which most of you can't even imagine, yet I still cling to them for some reason. Some Touretters take medications to control their tics and/or compulsions. When my doctor suggested a high-blood pressure medication that had been found to control tics in some people, I made a decision to give it a shot. Even though the drug only affected my blood pressure (thereby affecting my emotional state to a degree), I decided after 30 days that a drug is a drug is a drug—and I'm not interested. I stopped taking the medication. Some people take Prozac, but I am certainly not interested in that. I have been hearing a lot about St. John's Wort, which is a natural Prozac-like compound, but I have not tried it. Some of the alternative-minded TS websites recommend it, however, so I may investigate it.

Sometimes it doesn't bother me, occasionally I even kinda like it, most of the time it drives me half-way out of my mind—but TS is a part of me that I will never get rid of, so I live, and learn, with it. Unless you have TS, you don't know what it is like to tic constantly. Can you imagine this: during the time (about 8 minutes) it took me to type the last paragraph, I tapped my monitor's screen with my left middle finger approximately 60 times; I rolled my chair over to a near-by metal chair so I could touch my left forearm to the cold metal leg about 30 times; I stood up and walked around my chair 3 times; I "popped" my fingers together 15 times; I let out close to 50 whistled bursts; I touched my face with my left hand, craned my neck to the right, opened my mouth wide until my jaw popped, and blinked my left eye—all together as a single motion—roughly 20 times. I deal

with things like this every second of every minute of every hour of every day of my life. Even when I'm exhausted it takes me over two hours to relax enough to fall asleep at night. I have to explain myself to strangers on a daily basis. I yawn and snuffle and sneeze and cough more than anyone you've ever seen—because they are effective ways to mask my tics.

I've said this before: I'm not looking for sympathy, just understanding. That is still a lot to ask for, however. I know that. I have a hard time being around people because I either feel possessed to touch them or I feel compelled to hide my differences from the disapproving eye of the world.

I could continue writing about this until an entire book was filled up, but I have neither the time to attempt such a daunting task nor the space in this magazine to take. I hope I have cleared up some of the least-understood aspects of my disorder. If any of you recognize yourself or an acquaintance in my descriptions, talk to a good doctor (one that wants to help, not just put you on drugs and ignore you). If you don't know where to find a good doctor, the Tourette Syndrome Association has a referral list, and it's free. Contact them at: 42-40 Bell Blvd./Bayside, NY 11361-2820; phone: 718-224-2999; fax: 718-279-9596.

Thanks to all. Let the good times roll.
Tim Schwader/PCS 41 Box 225/APO, AE 09646

Recent letters to *HeartattaCk* have me thinking about aspects of spirituality in my life. Many of these letters center around finding spirituality through Christianity. I'm really struck by the difficulty it is to discuss and think about matters regarding spirituality. We lack a complete vocabulary in such matters, even to the point of stumbling in our own thoughts.



My worldview is dominated perhaps by my ongoing training as a scientist and researcher. Science is a wonderful thing, probably the best method humanity has yet developed for understanding our physical circumstances and the universe we are a part of. Yet science does not, and never will, provide a complete view of our existence, if such a thing exists at all. Ethical and moral issues are clearly outside of its bounds of legitimacy. Of course, some people have bent over backwards to apply science to other issues, which is why we have social Darwinism and a nuclear arms race in our history. In a talk I heard once, Edward Teller, the father of the hydrogen bomb and Reagan's Star Wars program, said that the scientist's role is to see how we can push and understand nature, and let the society as a whole decide what to do with the end products. In essence, he acknowledged the complete lack of ethics in the scientific method, and yet used it to abdicate responsibility for his actions. Likewise, the inability of science to give insight into the meaning of our lives and all that surrounds us is mistaken frequently as indicating that there is no meaning. There may be, there may not be. Science cannot tell us.

I've shied away from spirituality for many years based on my interest in science and rational knowledge. Spirituality deals to a large degree with revelational knowledge, knowledge generated by oneself, through beliefs and experiences. There are strong precedences for such caution. It took a thousand dark years before rational inquiry made a comeback in the Western world as the Copernican revolution gained momentum. Likewise, the abuses of organized religions throughout history, each founded on revelation, are numerous and horrific.

And yet, I feel things. I've had experiences, and I've felt energy that has nothing to do with rationality or science. I've had spiritual experiences in nature, alone, and with friends. The only way I can characterize these feelings is through resonance. A simple description of resonance is to take a guitar as if you're tuning it. Pluck the lower string and, if the strings are tuned, the next highest will begin to vibrate. When I'm outside, alone, surrounded by green grass, colors,

the sky, bird calls, I resonate. I sense a feeling of belonging. I feel it in my chest the strongest, with wisps touching me from head to toe. When I begin to resonate with this energy, I feel as though I re-radiate it outward to other people, forming the bonds of friendship and community. What is revealed to me is a connectedness that permeates everything, that fluctuates, and resonates within each of us. For me, spirituality is connectedness. When I lose my sense of community, I wither.

Perhaps this experience is similar for others as well. Maybe Christianity provides a feeling of connectedness to a community or to God for some people. It's a difficult thing to discuss, and easy to dismiss at times, but scientists, punks, all of us, should try building, testing, and discussing our spiritual vocabularies.

I never had any desire to be a father. I'm almost 26 now, and, in general, I still don't want to be a father. At least not at this point in my life.

For the last 5

1/2 years I've, been seeing someone on and off. I think it was about 3 years when it really hit me that I loved her. She's the only one I have ever wanted to spend the rest of my life with. Basically, we would hang out and things would be mellow. Then as things would get more intense, she would bail and we wouldn't see each other or speak for anywhere from a couple of months to a year. The whole situation has always been draining emotionally and I don't think it was ever quite what I wanted it to be. The last six months that we spent together were the most intense. If it seemed like we had finally gotten it right. Needless to say, it ended up not working out. She told me that even though she could see no reason why she didn't, she just didn't love me. She said she was trying her hardest to, but she just didn't, and she hated herself for it. At the same time, she definitely still wanted me in her life and to be a part of her life. I couldn't do that. Maybe I'm weak for not being able to handle that sort of relationship with her. At this point, I don't know. But I told her goodbye knowing that I would probably never see her again and feeling confident that was the decision that was best for my emotional well being.

I guess where I'm totally at a loss is this: I'm not sure what I should do about me and her son. About 4 years ago she had a kid. His biological "father" took off as soon as he found out she was pregnant. Me and her hadn't seen each other for about 6 months when she told me. Immediately, I wished the child was mine. I helped pick out his name and was at the hospital when she went into labor. Since before he was born, I've wanted so much to be his father. I want to coach his little league team, I want to bring him everywhere I go. I bought him a little basketball hoop for Christmas and taught him to say "in your face" when he dunks and how to raise the roof. If he knew I was coming over in the evening, he would run around the house all day asking how much longer until I got there.

So, of course, the problem is, should I try to stay in touch with him? I could just send him gifts on Christmas or his birthday and call him every once in a while, but I honestly don't know if it would be fucked up for me to be half there for him. At four years old, it's possible that in a couple of years he will have forgotten me and maybe it's best that I just don't try to get in touch with him. I'm sure that his mother would love it if I baby-sat once a week, but I don't think I could do that because it is too painful to see her. But maybe it's best that I do subject myself to that pain for his sake. Basically, I don't know what is best for him and I don't know what is best for me. I know that if I ever heard him refer to someone else as "dad" it would absolutely break my heart.

I think that I love him so much because he is a part of her and at this point I don't feel like I will ever find someone quite as special or as strong as she



is. So I can't see myself ever feeling about a child what I feel for him. I can only hope that I am able to make a decision that will benefit me, the child, and his mother. Because I know that whatever I do affects all three of us for the rest of our lives.

First I'd like to point out a glaring error in my top ten a few issues back. I listed two Motion Pictures in my top ten list. The movies in question were *Swing Kids* about young Jazz fans in Nazi Germany and *Stalingrad* about young Nazis in Russia. One of *HeartattaCk's* emo crusaders decided to sabotage my attempt at fronting as a cineste by changing "Swing kids-motion picture" and "Stalingrad-Motion picture" to *Swing Kids 7"* and *Stalingrad-Motion Picture 7"*. This is just like when the evil Spell-Binder would change Ridge into Ridge. I am not a big fan of emo and I've never heard the band *Swing Kids*, I was talking about the movie! *Stalingrad* is a good band, but they never put out a 7" called "motion picture." What's next guys, doctoring photos to show me with a Caesar cut and khaki high waters carrying a backpack.

Speaking of emo, I was there when it started and I could've stopped it but I didn't. Now I'm having some regrets. I was at every Embrace, Rites of Spring and Marginal Man show in the Washington Metropolitan area. I really liked the emotional intensity of Rites of Spring, and I still spin their LP from time to time. In retrospect the crying on stage, and smashing up instruments in fits of angst could have been pre-conceived schtick, but I was willing to believe it was a reflection of the tortured souls of the musicians. What we call emo now has progressed as far from what we used to call "emotional hardcore" as Hellnation has from the Sex Pistols. In fact I'd be startled if many of today's emo kids even knew who Marginal Man or Rites of Spring were. Yes, isn't it wonderful that hardcore can continually re-invent and re-interpret itself. What we used to call "new school" Straight Edge Hardcore is now commonly called "old school" straight edge hardcore. I thought the old school was Minor Threat, Seven Seconds and the Faith not Grudge and Crucial Youth. Will they be calling Monster X old school in five years? "Dude, back in the day, old school 1998 style?" I guess we are lucky that hardcore is so varied and dynamic. Goth, New Romantic, Synth Pop and Speed Metal were pretty big when I was younger but have long ago reached their peak and all but vanished.

The next few columns will deal with my views on and experiences of the American Educational system. As I sat down to write this is started to seem familiar. It occurred to me that I had already written such an article. What follows was originally printed in MAS #9, Feb., 1989. I apologize to those who have already read it. It's not that I'm running out of copy for my column, I just said it better the first time.

Most readers of this periodical are no doubt either in high school, college, or have recently dropped out or graduated from one or the other. In this article I would like to offer some observations and opinions on education, particularly the public schools in America. I would also like to examine some of the alternatives.

In one sense we are lucky to have the educational system which is around today. In many countries education is a privilege of the rich, and in deed, in the past, education was limited to only the rich and the nobility. So we've come a long way to have free education up to the high school level. This is however, a mixed blessing. One should look more closely at why we have nationwide free education. School teaches us the basics we need to know in order to survive in modern society and find a job. That's not so bad, right? But closer examination shows us that it also conditions us to perform our roles in this society.

The system ensures that we can be effective soldiers, workers or bureaucrats in a complex modern society, without questioning any inherent flaws in that system.

First, school homogenizes us; it robs us of our individual identity by grouping us with thousands of others our age. Historically public education has been advocated as a method of manufacturing loyal Americans out of disparate ethnic groups. With some, such as Native Americans, by force. Peer pressure and conformity make us try to live up to what is "normal" for fear of being labeled a freak. Any deviation from society's norm is immediately condemned, as individuality becomes deviance. This makes us used to doing what everyone else is doing and blindly going with the flow for fear of stepping out of line and being persecuted.

Second, school teaches us to "respect authority"; we learn to do what we're told or are punished. Strict adherence to stupid and trivial rules like always walking on the right side of the hallway teaches us to obey no matter how stupid the order is. We learn that people who are no smarter than us can have the right to tell us what to do even though we were never consulted in the matter. We are thereby prepared for the world of bosses, cops, politicians, and officers ordering us around.

Third, school teaches us to live "by the clock," we are forced to show up and be on time or be punished. This prepares us for a life in factory or office where "time is money." To our future bosses, we serve as producers like machines. Humans though, are not as obedient and efficient as machines and must be conditioned to act like them. We must learn to be nervous about not showing up on time and subject to an ordered time schedule.

Fourth, school teaches us a value system. The "American Way" is given to us in lofty prose. We are given a view of the world measured against our "superior" system. We learn that we live in the so-called greatest country on earth, and that in comparison, the rest of the world are backwards peasants or evil communists. We are taught that capitalism is the only economic system that works. Somehow social inequity is blamed on the individual, not society, because capitalism will supposedly give everyone an equal chance to make it rich. This is, of course, rarely true. We learn that our country is so great that it's worth killing and dying for over political abstractions. We are taught that everyone is free and equal under law and our system couldn't possibly be corrupt. Basically, we learn that our system is somehow better and we are somehow superior to other countries and their value systems.

Fifth, school teaches us social stratification. Cliques form often based on income and social group. Working class kids hang out, drink beer, listen to heavy metal and work on their cars, Middle class kids become preppies, snort cocaine, drink wine coolers, and listen to top 40. Upper class kids just aren't around because they're all in private schools where they wear suits to class and learn to feel nothing more than contempt for the "other half." Early on some kids are labeled as smart on the basis of test scores or some other arbitrary means. For the rest of their school years these kids will be given the best teachers and facilities. They will be expected to go on to college and be the next generation of middle class. The rest of the students will receive minimal attention in academics and be channeled into vo-tech to become the workforce of tomorrow. Those who are kicked out or drop out are labeled as inferior and told they will never get anywhere in life. Unfortunately, these are all too self-fulfilling prophecies.

School is damaging in other ways as well. School teaches rote memorization and regurgitation of facts instead of creative, investigative, inquisitive, or critical thought. The school structure, sports in particular reinforce sex-role stereotypes. Men are channeled into industrial arts, women into home economics. School itself is pretty boring and tedious and most students windup hating it. Consequently, they are conditioned to dislike anything having to do with learning since it reminds them of the years they spent in school. Most Americans would balk at the idea of reading non-fiction for pleasure or reading at all when

they could watch TV. Those students who do seek higher education do so mainly just to get a degree so they can make more money, not actually learn something interesting. Which brings us to the question of what and how much are we really learning? In recent surveys by the National Geographic Society, students demonstrated their absolute ignorance of geography and the world in general. A large percentage were unable to find the Pacific Ocean, Miami or France on an unlabelled map. Even more disturbing, many were unable to identify the country in which the Sandinistas were at war with the Contras. We've no doubt all heard stories of students graduating who are completely illiterate. They were merely pushed through the system without anyone sparing the time to actually educate them.

We see then that our years in school have not only taught us a few things about math and English literature but have conditioned us to be useful workers, soldiers and bureaucrats for the future. Our rulers have done a pretty good job of this judging from the way things have gone recently. In the adult post school world we still obey stupid orders from people no better than us; accept whatever the mainstream does. Live within a class society, etc., etc. And still, anyone who questions the system is labeled a smart-ass troublemaker or a subversive, punished and ostracized.

So what can we do about it? My first decision on deciding to "get an education" so that I could better change the system was to drop out of high school. This may not be as much of a contradiction as it would seem. I have since earned an equivalency degree and gone on to college. Although college is part of the education system, it is a great deal freer and less coercive. It may not be the best system, but at least you are relatively free to choose what you will study. You can also learn much more than you could have in school just by going to the library and reading whatever interests you. You'll probably find that the more you learn, the more you'll want to read and investigate as the conditioning of hating school and learning breaks down. There is also, of course the option of attending an alternative school. Many of these aren't very alternative in anything except the name and are usually expensive. I would like to close this article with a quote from Francisco Ferrer, an anarchist who wrote a great deal on education around the turn of the century in Spain and was subsequently killed by his government:

"Rulers have always taken care to control the education of the people. They know their power is based almost entirely on the school and they insist on retaining their monopoly. The school is and instrument of domination in the hands of the ruling class."

Some aspects of this article now show their age such as the comment about the Sandinistas and my expression of youthful optimism in "changing the system," however, the main points are still valid, even written in much less dense and unassuming prose than I am given to nowadays. Next time I'll continue on education with the story of my college experience and how college students help and hurt the hardcore scene.

In her column in MRR Sheri Gumption asked readers to dial her in to good female or female fronted bands in punk and hardcore. I've written before about how it seems that there was a breaking down of traditional gender role barriers in the music scene when punk first exploded in 1976-77. Later male domination re-asserted itself and women were relegated in most cases to the traditional positions in the music business. There is a good bit on this in *The Boy Looked at Johnny* by Julie Burchill and Tony Parsons. (uh, Pluto Press, 1978). Female integration continued (continues) mostly in the peace punk scene where sexism is taken more seriously. I've always felt that labeling bands as "girl bands" helped to ghettoize them and perpetrate their objectification. In most cases girl bands are not taken seriously by male musicians and fans. Marketing always seems to point out if a band is all female or has female members, this is never done when a band is all Black or has Black members? There has always been a trend of having a female singer, who is marketed as a sex object. Frequently whole bands are marketed as sex objects, again something not often done with male bands. This aside, most of the women I know who are

into hardcore are really inspired by bands that are all female or have a female singer, or musician. So, for Sheri and whoever else is interested, here are my picks for women in punk and hardcore.

Going back to the pre-history of punk I guess we should mention Patti Smith, more of a poet than musician, she was doing her thing, her own way before the rest of the world discovered punk rock. To my mind one of the all time best female fronted groups is of course England's X-Ray Spex. The Germ Free Adolescents album is great, as are the singles, by all means avoid Poly Stryrene's solo work. I still think X-Ray Spex lyrics are some of the best critiques of post modern consumer society and still quite valid twenty years on. Other English bands of the time were of course the Adverts, the Slits, Siouxsie and the Banshees. After the early period of punk in England the scene fractured into what we now call street punk or Oi and the more political peace punk. As I mentioned earlier, women were really involved in the peace punk scene: worth checking out are Crass, Fatal Microbes/Honey Bane, Dirt, Lost Cherees etc. All of the Crass and Mortarhate Compilations find women well represented. The Violators and Partisans were two of the best '82 U.K. punk bands with women on vocals and bass. Overlooked but really good were the Expelled who have two really good 7"s and some comp. tracks. On the American scene there was of course Blondie, really more pop than punk. Of much more interest were the Avengers, all of whose material kicks ass. The Bags did a great 7" on Dangerhouse. X's early 7"s and first two LPs are classic, and we can't fail to mention the Go-Go's started out punk. I've always been really into the Lewd and we cannot forget the Nuns. One band I just started listening to is Livin' Sacrifice from Sweden, good raw rocking punk. I object though to this part about "all you motorcycle people fuck off." Overlooked by many due to the theatrical front men is the fact that the Cramps and Germs both had female musicians. Poison Ivy doesn't get half the respect she deserves. After hardcore took over we see fewer women involved. And seriously in the Straight Edge Hardcore scene there are almost no women, even as fans. Those of us who grew up in the 80's probably remember that most of the girls back then listened to Goth while the guys were into hardcore. I remember mostly dating and hanging out with Goth girls until I moved up to Minneapolis. Maybe now that Goth has died out more women are taking interest in hardcore? To my mind the best female hardcore band was GASH from Australia, totally raw metallized hardcore. To the best of my knowledge they did two LPs, two 7"s and a split with Depression. My favorite female vocals in hardcore have to go to Tam of Sacrilege on Beyond The Realms Of Madness. Within The Prophecy is good too, but after that Sacrilege became far too predictable metal. Definitely seek out the Women's Liberation comp. CD or LP bootleg, all great Japanese punk and hardcore bands. Japankore Omnibus LP is mostly female Japanese bands as well. While we are on Japanese punk who can forget the Comes, their No Side LP was recently bootlegged on CD. In today's era we have the Gaia and Sink, both kick out Japanese style thrash core. As peace punk evolved into crusty punk we had Civilized Society, Nausea, Insurgence, Godless and so on. I don't know how I got this far without mentioning Sin 34, great So. Cal. punk hardcore. One band I don't know much about but I have the 7" here is Tozibabe from Yugoslavia. Sort of punk crossed with Goth, I think they had some tracks on the Hardcore Ljubjana comp. too. Today there are a lot of female fronted bands, Naked Aggression, Divisia, Banner of Hope, Detestation, to name a few. I will admit to liking Bikini Kill, especially the stuff Joan Jett produced. Really, to me the best female band around today is Distej from Sweden, totally crucial fast HC on their split with Diskonto. I'm sure I've overlooked a lot of important bands, I'll try to continue this theme next month as I comb the Havoc record library. Tracking down all the records listed above will take a few months for most of you anyway.

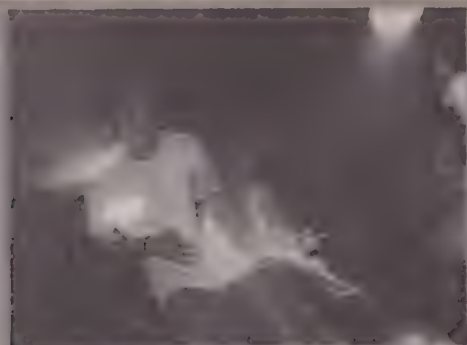
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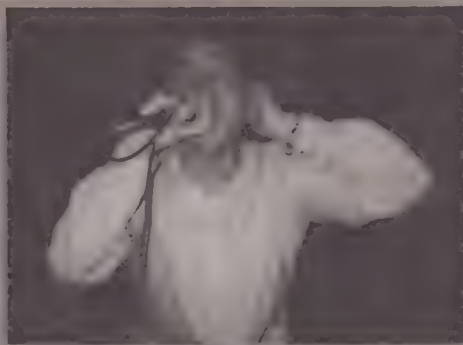
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Rubish Heap by Erwin Van Looveren



La invention De Morel by Brian Kootlinger



Submission Hold by Konrad Jankowski

Kristi Fults

BY THE GRACE OF GOD - Perspective LP and live • SAVES THE DAY - demo and live • DEAD STOOL PIGEON - Status CD • TORCHES TO ROME - 12" • GROWING STRONGER - 7" comp • OUTHUD and III - live • PORTISHEAD - new CD • COMPUTER COUGAR - demo • ENDEAVOR - Constructive Seminales LP • BIS - live

Dylan Ostendorf

III - live • OUTHUD - live • SMART WENT CRAZY - Cop Art CD • REGULATOR WANTS - The Merc 2 CD • DRILL FOR ABSENTEE - 7" • HOOVER - CD • CAP'N JAZZ - Analphabeticology 2xCD • BRAM - THE GET UP KIDS - after rock rickin' HARD in concert • THE BLUE ONTARIO - live and Upholow split 7" • Attempted Resurrection of STRATIGO

Adi Tejada

CRADLE OF FILTH - everything • ATOM AND HIS PACKAGE - everything • SATYRICON - Nemesis Drama • SABLETH - 7" • CURE - everything • HIS HERO IS GONE - live and recorded • GET UP KIDS - everything • IRON MAIDEN - Face Of Mud • GUNS N' ROSES - Appetite For Destruction • BOTCH NINE IRON SPITEFIRE - split 7"

The naked brevels by an unknown nudist



Steve Snyder

The Devil's Other Story - zine • 30 SECOND MOTION PICTURE - LP • Space Is The Place - The Lives of Sam R. by John Seward • Champagne - zine • TORCHES TO ROME - 12" LP • Deep Groove rec and store • Los Carneros Park • THE GREAT UNRAVELING - The Angel Hair Yiffie 7" • DON CABALLERO - Trez Dog - A.D. 7" • SPENNY OPERA - 20 TEGSHEG 4503344 7"

Emmett White

Tom Morrison at NAU • SWING KIDS - El Carrito Car Crash • The Garage - Blue Sun zine • Golden's Ampit #25 • THE FAITH - Subject to Change LP • Sentin - Steak Sandwiches at Monthly Oyster in Flagstaff • FULL - CD • JERIMIN 7" • DEADSTOOL PIGEON • FORMER MEMBERS OF ALFONSO - live

Steve Aoki

HOT WATER MUSIC - CD • FORMER MEMBERS OF ALFONSO - demo • BLANK - CD on Reptilian Records • BRAID - France And Canada CD • DISEMBODED ADAMANTHUM - live • C W E I N - Beyond Hypocarnia CD • CAP'N JAZZ - discography CD • NO KNIFE - He May Die CD • KARATE - Operation 7" • Platinon Distribution

Sestral by Erwin Van Looveren



Lisa Oglesby

SABLETH - Zine 7" • MILLHOUSE 10 - split 7" • The SEC Camp LP • AMBLY INN - All Reality and Home LP • MONSTER X - E - The Waywayzine 7" • DEFECTION - LP • HEADSTOOL PIGEON - Status CD • The Long Walk - Newbery zine • CURRENT discography CD • Growing #3 - live

Felix Von Havoc

HELL NATION - LP and 5" • KRIGSHOT - 7" • 9 STICKS TERROR 7" and split • PAINDRIVER - live • DISKONTORABLE - 10" • CHARLES BRONSON - LP • LINKADELL - early LPs • BALHAUS • The Viennese Succession • Any music with Humphrey Bogart and Lauren Bacall

Kent McClard

BEHEAD THE PROPHET NO LORD SHALL LIVE - live • PERVERSAL OF MAN - 10" • MONSIEUR TO THE P - The Youth 7" • HIS HERO IS GONE - live • SPENNY OPERA - 7" • SUBMISSION HOLD - Premonition CD • LAST MATCH - 7" • Men With Tools by John Seward (movie) • I Am Laid by Rhythmic Matheson (short story) • MOONEATER - The Age Of Love 10" • art by Nate Powell • TORCHES TO ROME - 12" • THE CLASH - London Calling LP 2

Behold The Prophet - by Joe DeSantis



A sadistic smile

spread across Lance's prepubescent face bringing a mature sharpness to his cheekbones nearly allowing him pass age for sixteen. He looked down at the *Penthouse* centerfold angelically placed on his bed, juxtaposing the colored dinosaur mattress his mother bought him before fifth grade. On his bed lurked a pack of hungry adolescent wolves closing in on the kill, having a look at their first skinny mag—what cherishable moments! Lance moved toward the bed and swiftly snatched the magazine from under their hormonally charged noses.

"Lance, what the hell?!"

"Put it back, Lance!"

"What are you doing, man?!"

The general consensus wasn't happy with his action. Lance knew this but he had something better in mind, much better. He grabbed a baseball from his shelf—cover half torn off from the homerun he hit last week—and began tossing it up and down, up and down; his smile grew bigger as he lost his thoughts in the hypnotic rising and falling action of the ball.

He turned around quickly, facing his compadres, yet their attention was drawn back to the magazine which someone had daringly reopened.

"How would you guys like to see the real thing? I mean, this is great..." he said pointing toward the blonde centerpiece, "but wouldn't you like to see some action... live action." Perplexion hit the boys harder than puberty ever dreamed of. They all looked at each other then turned toward Lance, their fearful leader.

Lance was forever the pseudo-king of the seventh grade. Too strong and too handsome for his age, always picked first, kissed first... a ring leader from birth—he just always had that cunning smile and the right haircut making one wonder exactly what his mirror told him. All boys wanted to be him and all girls dreamed of being that one he escorted to the Valentine's dance. Regardless of sex, seventh grade was a dogfight for popularity and Lance Potter was holding the bone.

"Ummm... how are we going to see something like THAT, Lance?" The only one who had any premise to speak at this point was Joey Darlin, Lance's shorter, chubbier, slower, meaner, right-hand fall guy. He always did the "dirty stuff" for Lance; this way the big guys' hands were always kept sparkling, new, and clean.

"Lance, are we gonna pay Lisa Durkin, cause I don't think she does that any more, you know, since she started going out with Jam—"

"No, moron." Lance threw the baseball at Joey, the peon.

"Of course we're not gonna look at her idiot; it's someone else I have in mind... and I know she'll do it. You guys just gotta back me up on it and go along with everything I say." They all nodded their heads in agreement, as if that wasn't a prerequisite for everything with Lance.

"What girl is gonna show her stuff to us, I mean even to you, Lance?"

"God, do you guys even doubt me for a second? I'll tell you who the lucky girl is... it's Samantha." He and his proclamation beamed with genius as the audience sat there dumbfounded and speechless.

"No, Lance, not Sam." David, who

thought this was just going to be another harmless, chauvinist scheme, was the first to speak out. His authoritative tone caught the attention of everyone; he was usually the last to speak.

"Why not, dumbass, she'll do it."

"No she won't."

The company watched in silence as David's face grew red with anger. He looked around the room trying desperately to find a face brave enough to back him up. On meeting his reflection in the mirror he realized that the search was hopeless—no one was strong enough to stand up to Lance.

"Oh shut up. She's doing it, I'll talk to her tonight at the basketball courts; she'll be there. Any objections?"

Seven faces stared back at him in utter disillusionment. They all wanted to object with every ounce of rejection they had, but he knew none of them would.

"All right then, it's settled. David, you aren't still pissed, are you? I mean, we all want to see some tits don't we?"

David rolled his eyes in the back of his head and laid down on the floor. The last thing he wanted to do was see Sam's naked body. Actually, the last thing he wanted was for Lance to see Sam's naked body. Anyone but Sam. Why did Lance have to bring her into his grimy plans; she was a friend, more than a friend... she was Sam. She had been there when he tied his shoe for the first time. She taught him how to spit and forge his mom's signature. Things were already weird enough now that their parents wouldn't let them spend the night together, this was going to complicate the hell out of everything. God, he wished he could punch Lance's face in. That empty feeling crept into his stomach, the same one that he got when Doug Peroine and Sam kissed at the Christmas dance. He had asked her to that dance, and he had made it unrelentlessly clear that it was only an "as friends" invitation—especially since Lance wouldn't leave him alone about it.

"Why would you ask her—she's not even a real girl?"

Lance had always given him shit about being so close to her, lately puberty made everything so much worse.

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Sam sat alone at the basketball courts waiting for 6:30 and the arrival of the boys. She had called Dave's house four times, but oddly enough he was missing. Usually they walked to the courts together after dinner; her mom felt so much better about her doing things when Dave was with her. Her mother liked Dave alright, but she really wished he was a girl instead.

"Why don't you hang out with girls, Sam? You would have so much more fun."

Tonight she wanted her to go shopping instead of playing basketball. She told her that the rags she always wore weren't suitable for the eighth grade. Sam liked the rags she wore, and she liked having Dave as her best friend. Her mother was still struggling with the "sugar and spice" image she was fed at bridge club. Sam knew she would never be like the other girls at her school; they had slumber parties and makeup—all she had was basketball, and David, of course. She remembered the first time they met—oh did she hate him! He came trotting out of his house and into her front lawn—he had just

moved into the house across the street and he had the balls to tell her she was riding a boys bike, not a girls. They began to sort of be friends the next day when Dave's mother came to show Sam's mom the shiner the supposed "bully" had given him the day before.

Ever since that day they'd spent pretty much every second together. Though, lately, puberty was bringing some awkwardness into their relationship. Some obstacles were easily overcome, like her wearing a bra for instance. When the other boys would pop her bra strap, Dave would pretend not to notice, but she knew he did. Although recently she had, in fact, caught him noticing the curves that were shaping her new body. She was beginning to notice things about him too—like his eyes for instance. They had become so deep and blue she found herself, several times, lost in them for some weird reason. He was also starting to beat her at one-on-one. The days of her dominating the playground and the basketball court were over—she knew he had been letting her win...

A cold breeze blew across the barren court reminding her of the upcoming winter. She was so lost in thought she didn't even notice that the gang had arrived. She noticed an awkward silence as they approached.

"Hey guys," she said, looking directly at Dave. They all greeted her in unison, except for Lance; he had to make a display of the weirdness.

He put his arm around her and said in a very flirtatious voice, "Hey Sam, what have you been up to?"

Most girls would have eaten that up with a spoon, but not Sam. She pushed his arm off from around her neck and proposed that the game begin. They played under the halogen street lamps for almost an hour and a half. Three games and Sam's team won every time. She noticed how strange Dave was acting towards her; she also noticed some underlying tension between he and Lance. At one point the guys had to pull them apart from a physical confrontation over a foul or something.

"So are we done already?" Lance asked while looking down at his watch. "It's only 8:00, it's still early." Everyone looked at each other and then looked at Lance—this was it. Joey knew just when to chime in. "Umm... let's hang out for awhile, you know, and not shoot hoops." David turned and started walking away. Sam noticed out of the corner of her eye.

"David, where are you going?"

"Yeah David," Lance called after him, "where are you going?"

David stopped and turned around quickly. "Nowhere," he answered with a look of fear on his face.

Lance stepped into the middle of the circle. "I've got an idea," he said as he looked around the group, finally meeting eyes with Sam, "let's play truth or dare."

They all agreed enthusiastically, going along with the previously made plan. Dave just stared at the ground. They all waited for Lance to make the next move. Someone dropped the basketball, it bounced off the court and into the shadows of the grassy lawn surrounding them.

"All right, let's see... mmm... Sam, how about you go first?"

"Why me?" she asked timidly.

"Why not? Come on, we're all going to go sometime—look, I'll go next, OK?"

They all stared at her, waiting for a

response. David prayed over and over that she would say no and walk away. 'Stand up for yourself, Sam, please,' he wished she could be stronger than he was.

"I guess I'll do it."

They all let out a sigh of something like twisted relief. Lance made her swear she would fulfill the dare, no matter what.

"OK, Sam. We dare you to go under the slide and take off your clothes, then let us come over and take a quick look." He stood there so proud of himself for being such an asshole. Everyone hung on the tension in the air. A look of disgust spread over Sam's face.

"No fucking way!" she screamed.

"No, no, no Sam... you have to. And see if you do it, then next I'll take off my clothes and you can look at me. Now that's fair, isn't it?"

They knew this wasn't part of the plan. Lance turned and winked to them—Sam looked at David, he looked away.

"All right, Lance. But you have to fulfill your side of the bargain or I'll kill you."

He nodded to her in reassurance, for some reason she believed him.

She went behind the slide and slowly took each article of clothing off. Her face grew red, the ringing in her ears drowned out the laughter coming from the basketball court. She stood there looking down at her body. Her breasts were just now half handfuls and her pubic area was covered with hair. She was probably more developed than most of the girls in her class, this made her even more embarrassed. She took a deep breath and prayed that no one would ever find out about this night. She knew that if Lance told anyone, she would have something on him as well. 'I bet he has the smallest dick,' she whispered to herself with a smile.

"OK, I'm ready. Are all of you coming at once or one by—"

"We're all coming," he said, anxiously cutting her off.

She took a deep breath and closed her eyes. Everything was silent except for the low humming of the street lights. A car passed by. Sam stood there for what seemed like eternity.

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David's eyes inadvertently moved up and down, across Sam's body. He didn't want to be looking but he couldn't help it. Moonlight struck her sandy brown hair; she looked like a painting. He felt a tingle move across his toes, up to his stomach, and into his head. His mouth dropped as the empty feeling returned to his belly. A car drove by and honked its horn. He was so lost in what was before him, he almost missed what was happening. If only he had.

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"RUN, RUN!! Let's go! Let's get out of here!" The boys snapped out of their hypnotic trances just in time to see Lance and Joey taking off across the grass. The car which had alerted them earlier was stopped a ways down the road with its lights turned off. David turned around to see Sam standing there, alone, totally alone. She looked so scared; he wanted to run up to her, hold her, cover her—but he couldn't. He looked around him at the other boys, they were all following Lance and Joey. Billy Sampson grabbed his arm.

"Come on Dave, they'll call the cops on us!!"

Everything went blank. He turned to look at Sam once more. She was trying to wipe the tears from her face with the clothes she had in her arms. Her body was shaking from the cold and the shock. He saw her lips trembling and he heard her call his name time after time. The

repetitious calling of his name was the only thing he could hear, but he couldn't tell where it was coming from—Sam or the group of boys somewhere in the distance. His heart dropped as he let his arms fall to his side. One split second of forever, he looked into her eyes. She dropped her bra to the ground as he turned around and tore across the grassy field.



Ambassador 990 + Sea of Cortez

on tour
 June 28th new york, Ny
 June 29th worchester, MA
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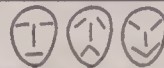


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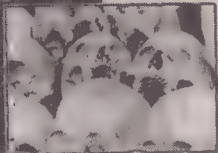
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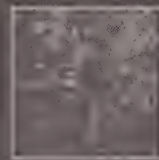
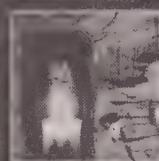
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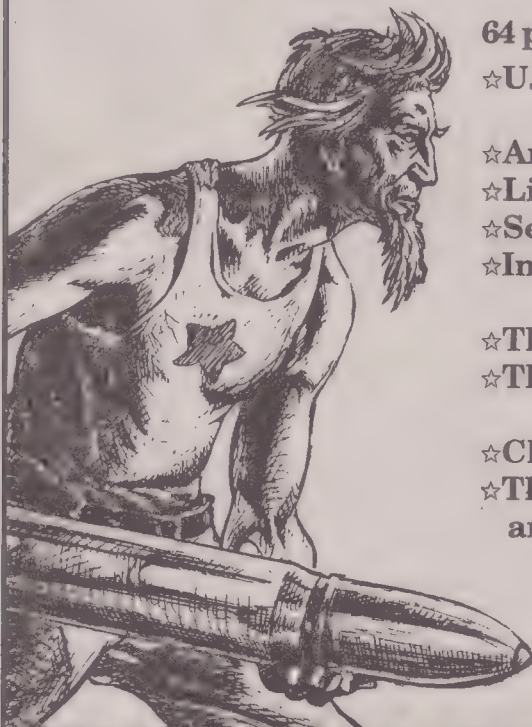
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30 LINCOLN • Pop Radio 7"

A lot of solo guitar work that's reminiscent of Bad Religion. Very poppy sounding, rockabilly-type stuff. Actually, I really wouldn't know what rockabilly punk sounds like or if there is such a genre, but I think this could possibly be it because the guys in the picture have greasy pompadours. But I know, that would be stereotyping. I remember listening once, a long time ago, to the Riverdales, and this is somewhat reminiscent of them. FGC (Burning River Records/PO Box 41452/Cleveland, OH 44141-0452)

THE 4 SQUARES • Save

The Clock Tower CD
Really similar to really old NOFX and Ill Repute (like back in the days of mystic records). Similar to what those bands play today minus the majority of the melody and just rawer all around. About 8 or 9 years ago I would have been into this, but today it fits more into the been-there-done-that category. BH (Quincy Shanks/PO Box 3035/Saint Charles, IL 60174)

ACROBAT DOWN • 7"

This is some poppy shit. A.D. make good use of riffs with pauses in them and midwest indie chaos. They also share a zip code with Christie Front Drive which almost shows. The first song is a story about a boy and a girl, the second song is kooky with a capital "A" (as Dylan would say). The second song also sounds like Perry Farrell from Jane's Addiction is singing which is a good thing. I've listened to this 7" many times and it's still rocking me. This one's a keeper. ADI (Crank/12223 Wilshire Blvd./Santa Monica, CA 90403)

AMBER INN • All Roads Lead Home LP

This record is a monument to the life of a short lived band. Amber Inn died, rose from the ashes, and died again days after this record was finished. Most of the LP is new, but there are a few new takes on older songs. Their music carries life within the chords and words. It is emotional hardcore at its best. When it gets good, it plugs right into your veins and becomes a part of you. LO (\$7 to Phonathon/PO Box 680/Goleta, CA 93116)

ALL I ASK... • 7 Inches Of Piss And Vinegar 7"

Initially, this reminds me of Botch's first release with all that angst, anger, and frustration, but lacking the power musically. I think it has a lot to do with the recording too. If you want to display your fury, make sure the recording is up to standard. All I Ask has definitely got potential though. These kids are pissed and want to fill your anger up with their ballads. I can't get roused up by it but I'm sure there are some kids out there that will start banging their heads into walls for this release. SA (Radline Records/589 Tamarack Rd./Cheshire, CT 06410)

ALL NATURAL LEMON AND LIME FLAVORS • Turning Into Small CD

Their name captures their sound quite well. Very electronic, ambient indie rock ala earlier Stereolab, female vocals and everything. Maybe a little bit of New Order influence too. Some of the vocal melodies remind me of vocal lines from the Cranberries. Lots of synthesizer and computer noises result in overwhelming sounds and musical activity, thus the name all natural lemon and lime flavors. Maybe a little bit more upbeat and rockier than Stereolab. Of course, I don't know Stereolab that well so don't hold me to that claim. The recording is outstanding, don't see how it couldn't be seeing as how all star QB for the Miami Dolphins, Dan Marino, recorded it. Unfortunately, no lyrics, cool song titles though. Good stuff, interesting, best piece of music I've reviewed for this issue. If you like this type of music you'd probably like All Natural Lemon and Lime Flavors. ABB (Gern Blandsten/PO Box 356/River Edge, NJ 07661)

AMULET • CD

Two songs at 9:44 minutes. Your basic chynka clink hardcore with a slow part per song and the required follow-up mesh parts. The bass, guitar and drum playing is the variety anticipated from bands that look to mid-eighties non-metallic hardcore for inspiration. Amulet lack a powerful delivery. The music is subdued, polished and serves as a backdrop for the vocalist who tries to hard to be dramatic. SJS (Cylinder Recordings/Schweigaardgt. 77/0656 Oslo/Norway)

A/POLITICAL • Planting The Seed Of Revolution demo

Alright, I must say, the first time I listened to this I was in a pretty bad mood. I just cast it aside into another pile of Crass/Mortlark knock-off bands. But on listening to this further my opinion quickly changed. Oh yes, there is definitely a Crass, Conflict feel here. The music is fast paced and angry and more musically put together than other bands in this genre of peace punk. The lyrics are incredibly well written, nothing new, but very intelligent. The lyric booklet is even better filled with lots of cool images and anarchist history. Like I've said before, there needs to be more history taught throughout the scene. The production quality is quite good considering it's on a sixty minute tape. If you know what's right you can spare a couple of bucks and get this tape. Definitely a band to watch for!! CF (PO Box 73/Odenton, MD 21113)

ANGELS IN THE ARCHITECTURE • One Ten 7"

Sadness looms over my shoulder as I play this 7". They base all their talents in one huge emotional effort to make you cry. The vocals remind me of the singer of Ordination of Aaron and Broken Hearts are Blue but the same melodies of Chamberlain. Unfortunately the recording is real shitty. It would sound so much better if the vocals were more flattened with the music. The music is in the same field as the singer's vocals. Like I said before, they define emo as it is, like Mineral did in a different context. This makes for a pretty good 7" discounting the vocal recording. SA (One Percent Records)

ACTIVE MINDS • The National Lotta E 7"

I was surprised at how many different styles of music were covered with this release. One song will be heavy and dominating while the next will be melodic and light hearted. I swear this could be a compilation. The lyrics are all intelligent and political in content. The lyric sheet also has in depth explanations. Active Minds seems to be pretty popular and I can see why. KM (Loony Tunes Records/69 Wykeham St./Scarborough/N.Yorks/Y012 7SA)

ANTI PRODUCT • Big Business 7"

Crust with female and male vocals which is on the better side of the genre but still doesn't do anything for me. But like they said in the insert it's more about the politics of which this record is overflowing with. Tribal War did a really fine job with the triple fold out sleeve, a fat lyric booklet, and a poster. This is sure to make it into every crusty peace punk's wet dreams. The layout design was also taken from the long lost Crass 7". ADI (Tribal War/PO Box 20712/Tompkins Sq. Station/New York, NY 10009)

B-ABUSE • 7"

It's hard for me to keep my attention on this. Maybe it's because I was never a very good Born Against fan and The Young Pioneers never did that much for me. ADI (Antikar Pires/Talstrasse 5/66620 Nonnweiler)

THE B-MOVIE RATS • Killer Woman CD

The music of this CD says "HIC! CD'S!!" I don't know why I picked this out even when I saw that the cover displayed a tasteless image of a woman sitting her tongue with a razor, blood dripping down her cleavage. I am not one of the few who occasionally enjoys B-movies, so I thought I might enjoy the music of this CD. Boy, was I wrong. These guys play punk in that cheesy rocking way, with a lot of the guitar riffs sounding like 30's heavy metal in the vein of Mötley Crüe. Pretty lame, and definitely B if there ever was such a classification in punk music. FGC (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

BLENDWERK • 7

Three songs of rock weathered with piles of fuzzy distortion. The drums cut through the sound with a fairly crisp time keeping clatter providing structure while every dung else builds dense noisy songs nicely accented by samples, other odd sounds and a large chorus on track three. A good rockin groove is built and maintained throughout. SJS (Blendwerk c/o Lars/Chemnitzstr. 134/22767 Hamburg/Germany)

BORN & RAZED • Desert Songs 7"

Four songs about one man's experiences in the South Western part of the United States. Political and personal. Musically Born & Razed are extending the sound frontier that Jara was exploring. Hardcore, blues, folk, and rock combined with a sense of trying something unexplored. Some of the songs work better than others, but everything has a sense of honesty. The music is way more diverse than some of the Jara stuff and certainly Kevin's singing is very different from the sound he was going for with Downcast, but there is a gritty realism here that all of these bands share. KM (1325 Warrick Dr./Ashtabula, OH 44004)

BIG DADDY SHOTGUN • 7"

Lake if you slowed Mohander way down, made them groove a little bit, and replaced the singer with a jumpy guy who, instead of screaming, did some strained singing and liked to interject open spaces with "Yeah!" and "Uh!". No information included except for member's names. Kind of short listen, but it was okay. EW (Da Capo al Fine/RR4 Box 197/Wilhamport, PA 1701)

BRAID • Ename And Cap'n's CD

If you've read any of my reviews on this band before, you know that every record they release impresses me so damn much. Musically, they are by far one of the best bands I've heard in the past year. They have evolved Illinois into a breeding place for mid-west emo style quirk rock. Braid has developed off the foundations that Cap'n Jazz, Gauge, and Friction formed and brought emo music to another stage. Like Sunny Day Real Estate with that high chord emo-goodness or Jawbreaker with their crunchy and solid punk influence, Braid has become an urban legend among us kids. Lyrically, Bob and Chris spin me around leaving me dizzy and wonder-struck. Lyrics like, "assuming everything ariel dances in my room I elch a red balloon and hope I don't get taken to the vacant rooms and tunnels..." and "travel wires and worries unravel faced with unking the drinks trade taps for tanks..." Their tongue twisting lyrics just get even better. Braid is a band that will always keep you on your toes or in your dancing shoes. So, basically, what I'm saying is that this album should be on your priority list of where you should spend your money next. God, Braid, what a fucking incredibly positive band. I truly love them. SA (Polyvinyl Records/PO Box 1885/Danville, IL 61834)

BRAID • First Day Back 7"

Hailing from Champaign, Illinois, Braid has become synonymous with incredible Mid-West indie-rock that twists and turns like crazy while incorporating a healthy dose of groove, melody and innovation. Straight outta Danville, Illinois, Polyvinyl has earned a reputation as one of the finest record labels in the "industry." Together, they are a tour-de-force, the likes of which haven't been seen since Fugazi and Dischord. Honestly, this tandem is putting out some of the most amazing records in the underground world. Musically this 7" is consistent with the last few Braid releases, but taking it to an exciting new level, most closely resembling their awe-inspiring live show. DC roots along with the Mid-Westisms (incredible harmonies, great use of dynamics, singing/screaming combinations) that have come about in the past four or five years... this is essential for fans of good music in general. The total package is about as good as it gets. A++ DO (Polyvinyl Records/PO Box 1885/Danville, IL 61834-1885)

BAXTER • Lost Voices... 7"

Light and melodic emotive hardcore stuff from the Chicago area. I liked listening to it, but when all was said and done I didn't have much memory of my interaction with Baxter. Easy listening and pleasant. Only two songs. KM (\$3 to Static Station Records/PO Box 803237/Chicago, IL 60680-3237)

CABLE • Gutter Queen LP

Cable play full hardcore rock tunes with melody and dischord. Their sound is really polished, which helps them and hurts them. Since they were on Hydra Head, I really expected them to be hard... like Converge or Cave In. They play harder stuff, but aren't comparable to either of those bands. Sometimes I liked the sound bites more than the songs themselves. After a second listen I got over the rock feel and began to enjoy this record more. Many of their songs deal with this hatred and love for degenerate American culture. I don't mean slackers, I mean people with seriously fucked up situations. People who do too much driving, working, drinking, smoking, and other pastimes that drive your spirit into the ground till you want to die. They describe it as sick but play right into it. Perfect music for a movie with Christopher Walken. LO (Hydra Head/PO Box 990248/Boston, MA 02199)

THE C*NTS • A Secret Of History CD

According to the insert the C*nts formed in 1977 in Chicago. This is a sampling of songs from their five albums spanning 1984 to 1995. The later stuff has rock-a-billy feel to it while the older stuff has an older punk feel to it, but none of it is particularly interesting, mostly just boring. BH (Disturbing Records)

C4AM95 • Home Taping Is Recording Music CD

Shit, do these boys keep the shit experimental. They know how to fuck with your head as well as your body. If I am not mistaken, one of these kids used to play in Nation of Ulysses. Their spontaneity may be due to the influence of such an innovative band like Nation. This is definitely something I haven't heard yet. Most of the music they play lies within the late metallic styles inbred in bands like Megadeth, but with a more harsh edge and the modern day sampling done to show their progressive nature. When you see the band photo inside, you would not expect to see stylish kids that remind of you of the Make-up. These guys force raw metallic electronic energy, giving more than the added bonuses most bands give. Let's just say the CD holds more than 74 minutes. So put on your old metal shirts and rock out with the best of them. SA (Frenetic Records/PO Box 640434/San Francisco, CA 94164-0434)

CAVE IN • Beyond Hypothermia CD

There is a lot of hype about this band right now, and when I put this in my machine I was expecting to be hit with some incredibly heavy and hard hitting "core." But in actuality Cave In is a lot more rock than I was expecting, or remembered. The songs are certainly heavy and there is a sinister feel, but there are also a lot of thin moments. They also have a twisted side to their song structures, which reminds me at times of a more sedate Converge. In any event, the material is interesting and powerful. Most of these songs are previously released, but there are some new ones as well. Very professional looking art and design, and the sound and production are as slick as possible. KM (Hydrahead Records/PO Box 990248/Boston, MA 02199)

COLE QUINTET • Flamingo 7"

I thought this was pretty good when I started listening to it. Then I realized it was supposed to be at 45, and it got even better (faster too). Their sound is thick and heavy, but as a five piece, they come across quite frenzied and seldom slow. Like a stampede of irate bulls that only pause to gouge their trampled victims. I wouldn't have known it from listening, but they are from Germany. Sharp sleeve, with lyrics printed in English. Recommended. DF (Cum Grano Salis/Mathias Reinders/Vierhausen 32/D-26 725 Emden/Germany)

CARLISLE • 7"

I think I've burnt out the motor in my belt-driven turntable from the excessive amounts of rotation it has experienced with this Carlisle record. While this reflects positively for the band, it is unfortunate for my Sony. These Orlando natives of an emotive genre maintain beautifully balanced melody from clean to heavy transition. This is very driving in rhythm, and musically similar to a toned-down version of Ananda or Jasmine. If you don't mind the extremely high-pitch, Frail-esque vocals that are completely incomprehensible, than you should enjoy this. Luckily for us, printed lyrics are included. "Look Ma, I'm doing the emo sway!" FGC (Hazel Records/PO Box 195460/Winter Springs, FL 32719)

CHOREA • Wir Konnenicht Nur... 7"

Eight tracks of as fast as possible sloppy, sludgy, buzzsaw guitar thrash with harsh vocals. A lot of whining about the system and various other issues that is about as exciting as cleaning carpets. Maybe I reviewed this at the wrong speed. Those clever photos of gas masks on the label are so much more important than speed designations or track listings. SJS (Anomie Records/Feldsieper Strasse 13/44809 Bochum/Germany)

COALESCENCE • Give Them Rope CD

I missed a Coalesce show in Southern California not too long ago, but I am not that regretful because I was told by many that their performance was less-than-decent. One of the main points of criticism I heard was that the music seemed too murky, much like a deafening barrage of indistinguishable noise. From hearing the contents of this and other Coalesce albums, I can recreate such a live show in my mind (even though I've never seen them live), and come to a similar conclusion. I say this because Coalesce is very technical and over-excessively complex in rhythm, mixing various meters and tempo. Combine this with extremely distorted, scale-exploring guitar riffs, and brutal vocals that, along with the music, are extremely low in pitch, and this could possibly result in a bad live performance. However, that is why there exists recorded music, so if one is not a fan of Coalesce live, they can possibly appreciate them on CD or vinyl format. The vocals are a little too low and throaty for my personal liking. However, if you enjoy brutally metallic music that takes the listener on an over-abundantly technical ride of scale and rhythm variations-galore, this is definitely your theme park. FGC (Edison Recordings/PO Box 42586/Philadelphia, PA 19101-2586)

THE CRIMSON CURSE • video

I am not a big fan of video. Most of the time it just can't capture the feel of being at a show. This is definitely the case here. The video itself is good. The Crimson Curse are entertaining and the people that are at their shows are certainly entertaining, but I get bored real fast while watching them play. If you like video then this will certainly interest you, especially if you already know that you like the Crimson Curse. As a side note, while watching this 5 or 6 people eventually came in the room. As each new person would enter they would start to wonder if the guitarists dick was painted silver or not. It was. Pretty funny. KM (Golden Rod/PO Box 81164/San Diego, CA 92138)

CODE 13 • A Part Of America Died Today 7"

A local punk kid told me that the new Code 13 7" sucked, and that they had changed for the worse. So I put this on with some reservations. But if you ask me this is the best Code 13 7" yet. The twelve songs are intelligent and funny. There are so many influences affecting Code 13's output. It is a true melting pot of hardcore. Some of the songs are more like Monster X while others are more akin to Discharge and then they will throw in a Youth Brigade chorus, while the lyrics are a hodgepodge of political punk and youth crew. Serious and yet there is an obvious sense of humor here as well. Excellent. KM (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

COLLISION • 7"

Done before 80's hardcore. Some parts are catchy I guess. The recording doesn't seem to have captured their energy very well. For some reason TV dinner comes to mind. Mid-tempo, mediocre and Monotonous. ADI (Ambassador Records/976 W. Foothill Blvd. Ste. 464/Claremont, CA 91711)

COMMON LAW • 7"

Mediocre political punk hardcore. I don't know what else to say. The lyrics are well intended, but the music isn't that well recorded nor developed. Just sort of mediocre. No real crime in that if they are having a good time, but not what I want to listen to. KM (\$3 to Common Law/3007 SW 21st Terrace/Delray Beach, FL 33445)

CORDIAL • Charmed CD

Beautiful package put together by the fine folks at Tranquillity Base Records and printed at Hammerpress. Musically, I can't help but feel like I do about The Jazz June. Part of me really digs it and part of me can't shake a certain blah-ness that hangs around it. Sometimes it's too much like simple, lo-fi indie rock that I can't stomach, but at others it's more of a Karate thing... and that's a good thing. Unfortunately, at 63 minutes long, it's way too much for me to handle in one sitting. Shaved down to about half its size, it might be more effective and a lot less daunting... DO (Tranquillity Base/PO Box 184/Bryn Mawr, PA 19010) or (PO Box 120191/San Antonio, TX 78212-0191)

Fossil fuel products

COCK SPARRER • Two Monkeys CD

Oi! Oi! Oi! This straight up punk rock from Britain during the early 80's. Even the drum beats sound like they've been recorded back then too. I'd say the closest comparison I would give it to is The Clash, not giving them too much justice though. For you kids out there who are familiar with Vinyl Solution in Huntington Beach, to give a better impression of this band, this would be in their CD player for a long time. I guess they are one of the first anti-racist Oi bands so they are probably considered legends out there to most of you kids that are into the Oi. For me, I never got into it as much as I wish I had. Anyway, Cock Sparrer gives a good representation of how positive Oi punk can be. SA (Rotz Records/2211 N. Elston Ave./Chicago, IL 60614)

DEATHTHREAT • 7"

The harder they come the harder they are gonna kick your ass. Hardcore for the hardcore. Reminds me of late 80's hardcore. The lyrics are personal political. This 7" is something that a lot of records aren't nowadays, original! Chugging guitars pounding drums. Good recording and a two second song. If these guys come to town go see them, wear a cup, and prepare for battle. CH (Prank Records/PO Box 410892/San Francisco, CA 94141-0892)

DELMAR • Some Long Drives Are Never The Same 7"

The first song on here sounds like a Krupted Peasant Farmers gone happy instrumental, and the rest pretty much followed suit. If there was a South American Very Small Records, they'd fit right in. David, take notice. EW (S.R.I./CC 213/Suc. 12(B)/CP 1412 BS AS/Argentina)

D.B.S. • When The Meek Survive The Bold Get Pinched 7"

From the promo sheet included in this record, begin quote—"For the past 6 years (or so), d.b.s. have continuously proven themselves to be one of Canada's youngest and most talented punk bands, gaining not only notoriety through their dedication, but also public recognition through both their appearance as featured artists on 1996 SnowJam tour and having their "Snowball" single in regular rotation on MuchMusic. With 2 full-length records, a split CD with Anti-Flag, and countless US/Canada tours with the likes of Rancid, Anti-Flag, Falling Sickness, I Farm and more... all before they turned 20, d.b.s. are better than ever!"—end quote. EW (Crap Records/PO Box 305/Eastchester, NY 10709)

THE DANGERS • Kinda Make Me Sick CD

Straight forward punk, competently played but nothing that hasn't been done a thousand times before. BH (White House Records/630 Baylor Wissman Rd./Laneville, IN 47136)

DAWN OF ALL AGES • Rock 'N Roll 7"

This can be added to the category described in the Harkonen 7" review, except with those trademark German HC vocals (think Acne), interludes where it sounds like he's mumbling to himself too close to the mic, and guitar solos. Well recorded, but not very exciting. EW (Red Silence Records/Lutgeneder Eckentor 2/3443 Borgentreich/Germany)

DEEPREST • 7"

At first I thought Pantera, then I thought Korn, so it's a mix between the two with a little more Korn rip-off. The chorus' sound just like some Korn song. They hail from Denmark, and they urge listeners to write to them if they can figure out the lyrics. Oh yeah, it also comes with a razorblade. Get this if you like unoriginal, stinky music. RG (Error Records/PO Box 578/DK-22200 CPH Bronx/Denmark)

DOWSERS • RP P30 CD

Rockish metal stuff, along the lines of Neurosis (the singer sounds much like the bass player of said band). As with later Neurosis stuff, the songs here begin to drag about halfway thru, the addition of some more moody parts only serves to mire this further into the pitfall of being heavy without having any real intensity. BH (Two Olive Martini Records/PO Box 31587/Omaha, NE 68132-9988)

THE DIVINE HOOK-UP • 7"

The big hole. Side A is pretty typical rock stuff that somehow reminds me partly of some Moss Icon song and an Ordination of Aaron song, but overall is not quite of that caliber. Just why they include the electronic crap in there is beyond me, as it doesn't add anything... but maybe that's just me. Or maybe it's their attempt at differentiating themselves from the hordes of other bands who have done this whole thing before. Now, I'm not intending to hound them, because quite often I find myself enjoying this type of stuff and I can even get into this a bit. I just think that it takes more than a keyboard with effects to stand out in the "emo" field these days. That being said, The Divine Hook-up offers a little in the way of new ideas, but will last long enough to put out another 7" sometime and perhaps even a full-length, do a small tour east or west before going the way of every other band in this crazy fucked up world. Every band other than maybe Aerosmith and Still Life. DO (Landmark/PO Box 251565/Little Rock, AR 72225)

DRILL FOR ABSENTEE • 7"

Automatic points for getting the covers done at the wonderful Fireproof Press in Chicago. Automatic points off for not including any information other than what's on the cover (as is typical of folks that go the way of Fireproof Press. Weird). "This Process Will Make Chicago wave its little hand" (on Side Positive) is three minutes of Native Nod's "Funne" and one minute of a kick-ass Karate song. Nice stuff, really. "Demons" (Side Negative) is more of a June of '44 thing. I can totally dig this stuff. If you like what I've compared it to, I really do whole-heartedly suggest it. If I can't steal this from Kent, I will happily set down my \$3 to take this home again. Nothing but applause coming from me. DO (Mind Walk/1707 Pine St./Philadelphia, PA 19103)

DRILL FOR ABSENTEE • 7"

Another good record from this new label called Mind Walk. Drill For Absentee would probably bore me senseless live, but on vinyl they produce a mood that is reminiscent of Moss Icon or Cerberus Shoal. Each song is a story with its own feel and ambience. Fucking intense, and brilliant. I loved Moss Icon and thought they were total shit live, so while I might sleep through Drill For Absentee's live set I would still swear up and down that this is an awesome record. Excellent. KM (Mind Walk Recordings/1707 Pine St./Philadelphia, PA 19103)

DIMINISHED • 22 LP

With a solid sense of rhythm and rock. Diminished have created a good sound for themselves. The vocals have a sort of folk feel that adds texture to their sound. I wasn't totally blown away by this LP, and yet I found myself enjoying the listening time. Pretty good. KM (Happy Noise/Postfach 3245/D-17462 Griefswald/Germany)

DETESTATION • LP

I guess this is Detestation's time because they have a lot of stuff available right now. Is it a case of quantity rather than quality? Your call. I could compare Detestation to Nausea. They play the same kind of "crusty" hardcore stuff and Saira's vocals are very similar to the vocals that Amy was doing with Nausea. The lyrics are all about self liberation and freedom: fight the man and burn the state. But Detestation also seems to be aware of internal problems within their own community. "A Convenient Excuse For Stupidity" and "Think It Through" coming to mind are examples of this self-awareness. I like Detestation. They certainly are not the most original of bands, but their music is well done and their records are well constructed from look to lyrics. If you like this style then you can't go wrong with this band. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

DS-13 • Aborted Teen Generation 7"

Is this Swedish thrash music or what? If you did some odd and twisted science experiment combining old 7 Seconds and D.R.I.'s genes together this would be their bastard child. Obviously very fast lots of yelling and ranting. I would have never thought that this was Swedish until I got to reading the liner notes. Some people are angry others are really angry. It's good for what it is, but I couldn't listen to it more than twice a day. CH (Box 225/90106 Umea/Sweden/Swedenfuk47@hotmail.com)

THE FLUSIVES • Sometimes Sounds Collapse CD

Composed chaos that resembles Brix Backson or Lync. You know, the quirk-sloppiness of high uncontrollable guitar parts with soothing bass lines that keep you from losing your balance. There are 6 songs packed on this release and if you like quick edgy songs like those aforementioned bands listed above then this one is for you. There ain't no sad parts in here for all you emo kids, just sensitively awkward brainy math rock. SA (Shute Recordings/PO Box 2291/Kensington, MD 20891)

ERADICATE • 7"

Punk rock out of Germany that has a couple little twists to it but for the most part is pretty stale. The production sounds smooth but maybe a harsher sound would have been the thing to push this into my record collection. ADI (Ludwig-Thoma-Str. 14/D-93051 Regensburg/Germany)

EVERYONE ASKED ABOUT YOU • 7"

I can understand why a lot of folks here at *HeartAttack* would hate this. It's extremely cutesy and it includes some sort of synthesizer. That alone makes them queasy. Too much "I love you, I love you, I LOOOOOOVE you." I agree that it's a bit much. I can also see why some folks would really get into this. They're somewhat similar to Rainer Maria and at their best points they really can rock out. Too much of the time, however, they depend on take-aways, licks and standard fare rock rhythms. It's all a little loose for my liking but given time they might develop into a more viable force to be reckoned with on the indie-rock scene. In the meantime, expect sometime pretty fluffy if you order this. DO (Landmark/PO Box 251565/Little Rock, AR 72225)

THE ENCYCLOPEDIA OF AMERICAN TRAITORS • 7"

This is a great record. The music is heavy and frantic with good use of tempo and volume change. The vocals are a wall of screaming, and the lyrics are all political. The booklet has lyrics and explanations. For several of the songs I was unable to figure out which was which due to the fact that the vocals are such a mess of noise. If these folks can maintain this level of intelligence then I suspect that they will become a band to watch. In any event this is really good start. KM (Ancestry Records/1839 Trenton St./Philadelphia, PA 19146)

FAILSAFE • 96-98 CD

Rockish metal, but as with most bands that are influenced by Rorschach they head off in the direction of increased heaviness and lose much of the intensity of their forebearers. This has a few bright spots, but much of the time it just plods along and gets old after a while. BH (\$10ppd to Jon Glover/806 Grove Dr./Naples, FL 34120)

FLOORPUNCH • Division One Champs... LP

I love the music. Floorpunch just take the Youth Of Today sound and reproduce it as best they can. It is generic as hell, but it is also really, really good. Their lyrics, however, are pretty dumb, well actually their lyrics are just one step above primitive idiocy. Duh. Anyway, if you don't give a shit about lyrics and you like this sound then Floorpunch will deliver. Youth anthems for the moronic (oh, in case someone from Floorpunch is reading this, "moronic" is another word for "stupid"). KM (Equal Vision Records/PO Box 14/Hudson, NY 12534)

FORWARD • While You Live CD

Somewhat metallish hardcore, reminds a bit of later day Poison Idea. Not bad, just a bit repetitive. BH (H.G. Facit/401 Hongo-M 2-36/2/Yayoi-Cho, Nakano-Ku/Tokyo 164-0013/Japan)

THE FAINT • Media CD

If the name of this band sounds bad to you, then you probably have a good idea of how they sound. I found their rock/pop set to trying-so-hard-to-be-literary lyrics almost unbearable, and the singer's voice, it's just so mocking and jumpy and awful, I wanted to throttle him halfway through this CD. That's the unfortunate thing about CD's, they can't be recorded over. EW (Saddle Creek Records/7640 Fairfax Ave./Lincoln, NE 68505)

FED BY RAVENS • 7"

These three songs are metal hardcore. The vocals are raspy. It's done well and it comes off fairly heavy sounding. The noteworthy thing about Fed By Ravens is that they have a song about the glory of god and they thank Jesus Christ. I might normally complain about this, but for some reason Fed By Ravens seem to pull it off in a non-offensive way, perhaps due to the fact that the record as a whole is not too simplistic. The other two songs are about sexual abuse and the three ring circus called college. My only complaint really is that the two non-religious songs have explanations, but the first song does not. I am left to wonder about the structure and depth of their spiritual beliefs. I mean if you are going to have religious overtones in your lyrics then you might as well articulate those beliefs to the best of your ability, otherwise people are left to make their own conclusions about the depth of your beliefs. KM (Apathy Press Records/PO Box 629/Osseo, MN 55369)

THE GAIN • Highway To Heck (Luxe) 10"

This was recorded live in Reno, perhaps to save the high costs of studio time. Maybe if these songs were recorded in the studio, they could have actually kept careful attention to tuning their guitars. The music sounds as if the guitarist put on a new set of strings without even stretching them out. This results in virtually every song becoming so horrible out of tune that he needs to retune drastically during each break. Anyway, I guess these guys sound like something you'd hear on Lookout or Fat Wreck Chords. Just upbeat pop punk with vocals like Blink 182. This was rather painful to listen to. The best parts of this album were the small pauses between each song where the band vocally communicated with the audience. This is when the music stopped playing for a while and I was given short and temporary relief. This is horrible all the way down to their Mission Impossible theme cover. FGC (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

GARDY LOO (featuring El Duce) • Perverts On Paradise CD

Once upon a time I bought a 7" by a band called Drappy Drawers. Last song upon about taking a piss on a subway train, shitting one's pants and other such high-brow topics. I thought it was funny. I had little redeeming value after the novelty wore off. Gardy Loo is more or less the same, but four years later and these songs are about "fucking blabber" "blitz" "sodomizing senior citizens in addition to #1 and #2. Comes with plenty of cheesy metal guitar solos and whistled "Shit. I know and someone would think this is the bombastic but I won't give them the satisfaction. I swear that if I ever bung out with a bunch of nutcase skulls that inhabit our wonderful Isla Vista, this would be the best of the best. Subtlety is obviously their key to success. DO (Oh! The Records/PO Box 612213/North Miami, FL 33661-2213)

GOD'S REFLEX • A Brief Lesson In Attention CD

Thirteen tracks of average rock music with poppy melodies. I'd describe this as a very appropriate description for this CD. God's Reflex does try for much beyond appropriating a sound that has been done quite a few times before—Nothing Painted Blue immediately comes to mind. They add nothing to the genre and this record just sort of passes through the air and away. SJS (Johann's Face Records/Postal Box 174164/Chicago, IL 60647)

GRADE • Separate The Magnets 10"

Polished and produced, Grade has been around and have wired their music to just the way they like it. The music is melodic and the rock influences are coming through, while the singing can be raspy and strained or soft and almost delicate. I would have thought that after all these years Grade would start to mellow out on their way to boring me senseless, but they haven't taken that avenue yet. Instead, they play with the heavy angles and harsh vocals while writing sensitive melodies. Way better than expected, and recommended to those that like this style of hardcore. KM (Second Nature Records/Postal Box 11543/Kansas City, MO 64138)

THE GREAT DIVIDE • 7"

Four songs of fast paced post hardcore. There is a sharp high end guitar that grinds against the bouncy bass. The drumming is adequate, getting the timekeeper's job done. The vocals are unnecessary, making the instrumental track on side one the most enjoyable listen. SJS (Fiver Records/784 Heath Cove/Santa Cruz, CA 95062)

GOD AWFUL • 7"

I probably would have gotten into this record more if the recording wasn't so bad. The drums just sound awful. The guy is obviously a good drummer but the sound doesn't make his playing sound too flattering. Same with the vocals and guitars, they sound really fuzzy. The style is fast paced punk rock with cool breakdowns. I really liked the lyrics. They are pretty personal. They seem like they would be a good band to see live. Still the recording bugs, sorry. CH (Town Hall Records/Postal Box 974/Harriman, NY 10926-0974)

THE HAL AL SHEDAD • Textures Of Tomorrow CD

Math rock is not so distinctive when I hear Hal Al Shedad anymore. If anyone would ask me about Hal Al Shedad, the first thing I used to say is math rock; the complexity and distinctive qualities of every guitar part made me think of the term math rock whenever I heard it used. They have gotten to the point where I could see them teaching geometry or even trigonometry, but not as high as calculus; that usually reminds me of bands like Tanner and No Knife. They have changed since the last time I heard them. I think this record is more like a fork in the road for them because they have obviously created a style of their own. A style that really stands out so it is likely to turn people off too. The vocals have changed, more in the first rock sort of way, and the music, progressive in its own way is fucking awesome. This CD is incredible in that context. It also gives you at least an hour of penetrating rock. The layout, by Philip Dwyer of Apt 13, is up to par with all of his other excellent design projects. This CD is only meant for the kids out there that want to hear new and inventive rock. SA (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

THE HAL AL SHEDAD • Textures Of Tomorrow CD

Nine tracks at 50:29 minutes. The Hal Al Shedad continue their sonic exploration of what the future may bring. Things don't seem so bright though. There are multiple references to sailors and oceans and rivers and dreams and dreams and fears. It seems the journey undertaken is through the mind in search of the self. The lyrics tend to be less focused than previous recordings, relying on more repetition than I recall, and the vocals have a little bit of odd combination of David Bowie and Kathryn Hepburn. Musically this trio is quite accomplished, able to create the rolling ambience of loud nervous groove that distinguishes their sound with ease. By the end of this record they almost sound comfortable, although the angst in the words speaks of no satisfaction. SJS (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

HALLRAKER • ...The Methods Of CD

Crazy kick ass skate rock from the state of Massachusetts. They do a good job of mixing some fast, older, thrashy hardcore (ala Blast, Black Flag or even Swiz) and the vocals are reminiscent of their namesake, the Descendents. These kids definitely keep it tight too. They play some really technical material and transform it into simplistic punk rock measures. It makes you want to get out the old skate and do a "frontside grail." Fucking raging. "I couldn't believe!" GO! Get this release at all costs. SAVMM (Sike Records/553 Cooley St/Springfield, MA 01128)

HARKONEN • 7"

A new genre is being defined here. Computer layouts with lots of live photos packaging music inspired by brutal hardcore stuff and spooky dissonance. Bands like Drag, Body, Jesuit, Harkonen and others all fit in. This must have been recently played, it's just not a style I get really into. I am afraid of this genre developing into the same narrow, macho, male-male-male, or other intentionally "hard" scenes have. Not that I am a misogynist, Harkonen or any of the above of this, I have just seen hints of it surrounding this type of stuff lately. Something to watch out for. EW (Trust Record/PO Box 1066/Drem, UT 84059-1068)

HELLBENDER • Con Edison CD

From the baggy rhyms of "Fake ID" to the dope-ass rap at the end of "Graveyarded" comes Hellbender at their best. It's been far too long since they've come around these parts, but listening to this allows me to recall their time live performances fondly. Each song is a funny story inspired by the three crazy cats' real lives and translated flawlessly in their post-punk, old, old and girl style. If you have any interest whatsoever in pop rock or the tradition of Doc Hopper and Weston, then you'd be well advised to pick up this long-awaited follow-up to their Footprint full-length. This one, unlike the last, is almost entirely unreleased. And don't be sad, it is now released... because it really rocks. DO (Reservoir/PO Box 790366/Middle Village, NY 11379-0366)

HEADACHE • LP

I really wanted to like this record. Musically, Headache play sparse guitar bass and drums punk heavy on fast jittery rhythms and loose simple song structures. They toss in the right amount of cheesy keyboards to raise the fun quotient and there are a few instrumental sections that bound right along. The packaging is extensive with a large lyric booklet, wacky intricate illustrations and several poster size sheets that can be cut and folded into a 3-D representation of the LPs favorite woes and miseries. Lavish. The problem with Headache lies with the vocals. They are inexcusable. They are much louder than the rest of the band and are the worst sort of overly dramatic gurgling primal scream mucking about. I did not get a headache if that is the point, but I can think of no reason to listen to this again. SJS (Flat Earth Records/PO Box 169/Bradford 3D7 1YS/UK)

HARSH • Implants 7"

This band plays both dragging slow songs as well as short and to the point punk rock tunes. The cover has a picture of some harsh implants, looks like little beads under the skin of the penis. Ouch! They even have a song about them called "Yazuka Penis Implants", appropriately enough. The lyrics are all pretty violent in some way or another, going along with the whole thrash rock thing. The recording isn't very good. It almost seems like it would sound better on 45 rpm, even though that would be too fast. LO (Anomie Records/Feldsleper Straße 13/44809 Bochum/Germany)

HELL NO • Super Nasty Pt. 2 7"

I was surprised to see that Hell No was still kicking around. I'm not sure if they are still playing out live, or if these are just some left over tracks from an old recording session, but I have no complaints about getting a new Hell No 7". I have always liked their blend of rock and hardcore, and these songs live up to my expectations. They play solid stuff with power and force; very distinct. The cover is a bit odd this time, and I wish my record had a lyric sheet, but otherwise I enjoyed another dose of Hell No. KM (\$3 to Handi-Kraft Records/9 Ward Pl/East Hanover, NJ 07936)

HEARTSIDE • The Triumph Of The Will 7"

Good stuff here. Heartside play down-to-earth hardcore with good lyrics and harsh vocals sung over solid hardcore that is in the vein of Groundwork. They understand tempo change and can play it hard or soft with equal intensity. I enjoyed listening, and would recommend this to those that like harder sounding hardcore. KM (Green Records/Via San Francesco 60/35100 Padova/Italy)

HITMEN • Rack 'Em Up 7"

Five songs on mint green vinyl. The Hitmen do a punk rock sound that is upbeat and lively in the vein of Dillinger Four, though not as good. They sing less about politics and more about the crises people have. LO (Quincy Shanks/PO Box 3035/St. Charles, IL 60174)

HELL NATION • Your Chaos Days Are Numbered LP

37 fucking songs all in about 20 some odd minutes. If you haven't heard Hell Nation before get ready for thrash brutality heaven. These songs are really fast so don't blink your eyes or stop to breathe. You won't have a chance when listening to the HN. These guys make me laugh more than bang my head, maybe because my neck hurts already from trying to do so on the first few songs. All the songs, as you can imagine, are only 30 seconds or so in length, with exception of a few songs that creep up there in the 1 minute section. The vocal tracks, unlike the rest of the band, are terrible. You can't hear a goddamn thing. It's more like back up vocals heard from another stereo down the street. I've always wondered about Hell Nation and I can imagine their brutality live but this 12" doesn't offer a very good representation because of the recording. If you are trying to build up your brutality section, I'd still include this one. SA (Sound Pollution/PO Box 17742/Covington, KY 41017)

HOOVER • CD

Upon finding this in the review box, one of my long-standing wishes was fulfilled... more Hoover! Recorded a few months ago and "intended as documentation only" after three years of death, this 30 minute CD rocks. New recordings of "Breather Resist" and "Electrolux" (this time renamed "Relectrolux/Electrodub"), as well as three previously unreleased songs... it's Hoover as you remember them, but with a greater dose of wattage. So many bands have drawn on these fellows' influence and, if you haven't been exposed already, it's time to reward yourself. Nuts. DO (Slowdime/PO Box 414/Arlington, VA 22210)

INSULT TO INJURY • The Things Kids Say 7"

I would say these guys listen to a lot of Assfactor 4. They are very similar without being a total rip-off. Kinda melodic but at the same time there's some chaos going on. Lyrics are in the personal/political crossover vein. It's a bit rough but I actually kind of like this (yes, I do actually come across things I like from time to time, it's not my fault I generally get all the stuff for review that looks like it will be garbage). BH (Three Day Hero/618 S. Waccamaw Ave./Columbia, SC 29205)

IN/HUMANITY • The History Behind The Mystery LP+7"

With a twisted sense of humor In/humanity tear the place up with their spastic and frantic hardcore. No stone is left over turned in their quest to ridicule and illuminate. Their sound is top notch as always. The enclosed booklet is amusing and well designed. There is an additional song on the 7". It starts on side A, and continues on side B. They call it the extended version, and it is as "extended" as you could imagine that In/humanity could make it. Great stuff. KM (Prank/PO Box 410892/San Francisco, CA 94141-0892)

I AM HEAVEN • 12"

No insert, very little packaging... hrm. Not much to help this reviewer out. Parts crescendo and dissolve though the sound stays mellow throughout. The music itself is much like its packaging, minimalistic and understated. It is a lot like the other emo rock stuff out today, but definitely above average. Woah, the last song turns into the technocraziness that sounds like the turntable is playing backwards! I like the mellow stuff but wish more of the record was like this. LO (JuneNinetyFive Audio Recordings/Postal Box 274/Newport, RI 02840)

INDECISION • Campaign For Complete Musikal Destruction 7"

Sort of heavier rock that has a slight straight edge influence, especially the vocals and guitars. The lyrics are pretty dismal, "Dream Come True" talks about how there is nothing to live for and "Sharpen" is about how love just fucks you up. This is from a special pressing of 500 7"s on read vinyl for their tour. So, apparently, they still have some left over. They'll trade you this 7" for certain He-Man and Star Wars toys, baseball cards, and records. LO (The Abolition Of Work/PO Box 19-581/Brooklyn, NY 11209)

JENHITT • In The Cold Light Of Winter CD

This has to be the longest emo-melodic CD I have ever heard. 14 songs at 67 minutes. Most of these songs are epic ballads ranging from 5 to 7 minutes. It is just too damn long for the emo lovebird inside me. There are those songs on this album that really touch me but getting to those songs is the tiresome part. Sappy feelings and sulky emotions can only last for so long. They should have made two different LP's or something of that sort. Jenhitt is one of the sulkiest bands I've heard in a while, especially with the high female vocals reminiscent of Copper or Scarab. The musicianship remains to the likes of the rest of many of the other cliché-ish emo bands. It just can't penetrate skin. SA (Shute Recordings/PO Box 2291/Kensington, MD 20891)



JACKLEG • 7"

A way, way less intense and creative Policy of 3 with Portraits of Past-like vocals. In fact, I don't even know why I use the Policy of 3 reference, but it just reminds me of them somehow. Okay, now the second song's vocals sound like Bleed on the P.O.P. split. This is getting really spooky. I like this in that it reminds me of all the wonderful energy and creativity happening in the first half of the 1990's, but Jackleg's energy is just applied in the wrong places for it to be too engaging. Brings back fond memories, though. Geez, even the price is making me feel nostalgic. EW (\$2.50ppd to Eohippus Records/3055 Country Club Rd./Spartanburg, SC 29302)

THE JAPONIZE ELEPHANTS • Le Fête Du Cloute... CD
Okay. This is not normal. Pretty funny lyrics, though. Here's the situation... What we have here is a group of eleven wackos playing such instruments as tin whistle, mandolin, alto sax, banjo, glockenspiel and marimba. The result is pretty well-orchestrated circus music that incorporates mostly hillbilly, but tosses in some Romantic classical and Middle Eastern stuff for flavor... zany. 52 minutes of nothing that I'd be likely to listen to on any other occasion, other than maybe in court as irrefutable proof that there are people weirder than Adi. DO (Secretly Canadian/1703 N. Maple St./Bloomington, IN 47404)

JIGSAW • Dialtone CD

Another solid Melodiya release. If I were forced at gunpoint to make a comparison (as I often find myself), I might venture into the realm of a less-restricted No Knife with almost an old Jimmy Eat World thing. That answer probably wouldn't be sufficient for my assailant, however, and I would most likely end up minus one head. In any case, I think it's the cat's pajamas, man. 40 something minutes of rock. Like the stuff on Dischord, all the stuff on Melodiya, no matter how distinct, there is some common bond which makes it obvious that it belongs on this label. Strange, but true. DO (Melodiya/2523 17th Ave. SW/Calgary, AB/T3E 0A2/Canada)

JUNE PANIC • The Fall Of Atom CD

Artsy Folk math-nerd core with a whiny singer that sounds like Joe Jack Talcum from the Dead Milkmen. Sounds like something you might hear on the Dr. Demento show. Some of the songs are just guitar and vocals while another might just be a little noise melody and a couple are all speed up like if it were a 33 record and you were playing it at 45. Regardless of how out there some of this may seem you can tell June Panic (weather June Panic is just one guy or a band I can't tell) has a lot of talent and knows how to use it to make catchy songs. If Dylan were reviewing this he'd say Adi would like this, and I do. ADI (Secretly Canadian/1703 N. Maple St./Bloomington, IN 47404)

JUNTA • 7"

Another fine, two-man musical project from New York. Junta play very technical, and musically talented metallic hardcore. Rhythm alternates from double-bass kicking chugga-crunch, to faster spastic beats. This is usually assisted with two different vocalists, one that covers the higher pitched, frail-like end, with the other balancing it with lower, Endeavor-like vocals. Junta's diversity of musical structure, and the many metallic, speed-picking sections bring to mind Yoy and I. Four good and lengthy songs. FGC (Dogprint/PO Box 84/Suffern, NY 10901)

KEITH WELSH • 2:35 a.m. 7"

Just Keith and his acoustic guitar playing very personal and folksy ballads of love and relationships. Will music ever escape this subject? Alright, this is making me overwhelmingly sad, causing me to reminisce on a past relationship of mine that could be the plot to an 80's John Hughes' movie. Anyway, I've been told the best remedy for a broken heart is to take it out artistically, and Welsh, someone who, I assume, has endured relationship heartaches in the past, does this extremely well with his guitar and vocal capabilities. Spin this on your turntable, curl into a fetal position, and profusely cry into the pillow your hands have tightly clenched onto. FGC (Think Tank Records/Postal Box 772478/Coral Springs, FL 33077-2478)

KEROSENE 454 • At Zero CD

My first impression is that, while they stay fairly consistent with the style that they've had for the last couple of albums, this doesn't grip me quite as much as either Polyvinyl's *Race* or Slowdive's *Came By To Kill Me*. I think that they repeat themselves too much ("Congratulations on your win... congratulations..." and "Lies got your heroes... lies got your heroes...") and it loses its edge a bit. However, I must give them credit for their ability to capture some of the most beautiful moments of DC-style melody (the best moments of Jawbox is as close a comparison as I can find). If you're a fan, you'll probably get mad at me for not giving it more props, but as a fan myself I was a tad disappointed upon my first few listens. I will certainly give it further attention, giving it ample opportunity to grow on me more effectively. DO (Slowdive/PO Box 414/Arlington, VA 22210)

KILLSADI • CD

Positivity, that's the first word that comes into mind when I put on this CD. They aren't your typical hardcore band though. They are real fucking fast, and they play poppy and charged music relying mainly on "power chords and heavy words," and higher end screamin'. The drummer reminds me of Assfucker 4 but definitely not the mood. The music gives me that Torch to Rome drive too. You kids know what I mean, that whole charging spirit of the vocals and the music working together in the same manner. This CD is fucking awesome, I would love to feel their presence live. SA (One Percent Records/PO Box 141048/Minneapolis, MN 55414)

KILL THE MAN WHO QUESTIONS • 7"

Mixing emotive hardcore with crusty punk, Kill The Man Who Questions pull it all off quite well. They will appeal to a wide variety of people. The lyrics are political and coming from an angle that you might expect. Their sound is a bit underdeveloped and maybe a bit simple, but with time Kill The Man Who Questions could turn into a real eye catcher. KM (Bloodlink Records/PO Box 7414/Philadelphia, PA 19101)

KARLOFF 2056 • 7"

Rockish punk. Two singers, one is sorta rock-a-billyish with this weird echo and the other is really annoying and whiney. Horror motif makes it difficult not to compare them to the Misfits, which they do sort of sound like. Recording quality could be better. BH (Arkam Records/132 Burton St./Auburn, AL 36830)

KILLFLAVOUR • 7"

Three songs of shouting whirwind hardcore. The sound is dense and fuzzy with one high end guitar slicing around the layers of buzz and feedback. Simple songs played fast that work. Recording quality is a bit poor but the energy comes through. Side two is a long slower tune that tries to be epic. It is OK but the fast tracks are more fun. SJS (Killflavour/Ober Dem Scheimental 19/D-66450 Bexbach/Germany)

KNUCKLEHEAD • 7"

Four songs of fists in the air melodic punk. They play fast three chord tunes with spoken/sung lyrics and plenty of sing along gang vocal choruses. We've all heard it a hundred times over and it's still entertaining for the first listen. SJS (Far Out Records/PO Box 14361 Fort Lauderdale FL 33302)

THE KRAYS • 12"

What can I say but another great release from Neil at Tribal War. Hardcore punk, a touch of oi, and great political lyrics really give it that good street rock sound that I can never get tired of. Definitely not a band to pass up. RT (Tribal War Records/PO Box 20712/Totopkin Square Station/New York, NY 10009)

KRIGSHOT • Terrorist Attack 7"

I probably don't have to say much more than "Swedish Thrash" down at the local crust show to start a riot. Powerful four chord, screaming, pounding on your head with a sledge hammer thrash. To the point and angry lyrics translated into English for us bastards here in the U.S.A. I do have to say that the B side isn't as good as the A side. Still it's one damn good record deserving of your money. CF (Sound Pollution Records/PO Box 17742/Covington, KY 41017)

THE LAST CRIME • CD

The first thing you'll note about The Last Crime is that these four songs are very long; two clocking in over 7 minutes! You'll also be notified by a small sticker that The Last Crime features x-members of 1.6 Band, but on further investigation I established that only the vocalist was actually in both bands. Anyway, The Last Crime does a good job with their music, and the vocalist doesn't disappoint. The songs are heavy and driving and somewhat catchy, and yet mellow as well. They utilize tempo and volume change to their advantage, and the vocals follow suit by alternating between a well done story telling and screaming. Good stuff. KM (The Omega/PO Box 558/Village Station/New York, NY 10014)

LAST MATCH • 7"

Damn good 7" from Last Match. The musical style is very influenced by Born Against but it is pulled off without any trace of conformity. Their lyrics are introspective and dissatisfied. "Foot Tapper," for example, questions why we come together to watch bands play music without providing an easy answer. Excellent stuff. KM (Insect Records/Postfach. 58/116 74 Stockholm/Sweden)

LAND OF THE WEE BEASTIES • Wild Dogs Will CD

Eleven songs that ebb and flow through different extremes of emo, indie rock. Their songs are melodic with both male and female vocals. Land Of The Wee Beasties is comparable to all the really popular bands of this style that Dylan has raved about in his reviews. What sets the apart is the fact that they don't seem to copy any kind of style, they just make lovely music with power and emotion and it happens to fit into a category. I've looked at this CD a million times and figured it would be boring. Boy, was I wrong. LO (Sunny Sincic/915 L St. #C 166/Sacramento, CA 98514)

LONELY TRAILER • Multitrack enhanced CD

This CD has twenty four minutes of music and a bunch of videos, cartoons, and pictures to keep you occupied. The stuff on the CD ROM part is sort of funny in a cheesy kind of way, but I really have no interest whatsoever in what the band has to offer. Mad has put out some great stuff (Brand, Sarge, etc.), but this is more along the lines of experimental indie-schlock that grates on my nerves. Sort of Pink Floyd-meets-Hare Krishna-meets-Drive Choir. Not my thing. Whose thing is this? Duh. DO (905 S Lynn St./Urbana, IL 61803)

LEATHERFACE • Discography Part One (Live) CD

I remember first hearing Leatherface when I was in high school. They had some song on a comp that reminded me of the cover of "Pretty Persuasion" that Jawbreaker did. I bought some of their stuff and enjoyed it. Though they no longer reminded me of Jawbreaker because they had a much fuller sound. Punk rock stuff that is melodic but definitely still rock. The singer sounds like he's been smoking since birth and it fits really well with the music. When I think of this band, I can only imagine them playing in a pub. This CD has twenty-two live tracks from shows in Dublin in 1993 and Oslo in 1992. LO (Rejected Records/9 Woodlands Ave./Dun Laoghaire/Co. Dublin/Ireland)

LEATHERFACE • Cherry Knowle LP

Wow. This is really, really old. According to the insert/catalog, I think this album was originally pressed in 1989. This is upbeat punk rock from Ireland. Lyrical content concerns with politics and social issues. The music is actually quite decent. However, the weak and gurgly vocals, that have fallen victim to horrible recording, just ruin it for me. FGC (Rejected Records/9 Woodlands Avenue/Dun Laoghaire Co./Dublin/Ireland)

LOLLIPOP • Live At Reptilian Records 7"

The first song is a great distorted rock 'n' roll tune with a lot of attitude in the vocal department. The B-side is a noise damaged instrumental that I wasn't too keen on at first, but after a few listens it started to grow on me. Fans of Amphetamine Reptiles type stuff will probably enjoy this quite a bit. MARK (Reptilian Records/403 S Broadway/Baltimore, MD 21231)

LA PISTOLA • 7"

La Pistola plays indie rock inspired hardcore, very similar to early Hal Al Sheddah but a bit harsher. The lyrics seem vapid, but one can read something into lines like: "The significance of a spider's death is a comical one in that it proves human nature to find death in films entertaining and even sexual." LO (Frenetic Records/PO Box 640434/San Francisco, CA 94164 0434)

LORD STERLING • Your Ghost Will Walk CD

Very mediocre songs that sound like something that might have come out of Seattle in the early 90's. However, it's a little bit darker. The vocals sound very alternative and lyrics are very abstract, dealing with religion and spirituality. I'm not sure if they're trying to ridicule Christianity, or if they're proponents of it. It's probably the former. The music is melodic and driving, but nothing too impressive. The vocals just leave me flaccid. FGC (Chainsaw Safety Records/PO Box 260318/Bellrose, NY 11426-0318)

LOST WORLD • Capitalism Is The Disease 2x7"

Like all releases on Skuld/Profane Existence, this is all in black, white, and grey, and looks really good, with Celtic art and disturbing pictures aplenty. The package is a gatefold, and opens up to reveal a mural of all that is depressing in our world. Musically, Lost World sounds like a simple pop-punky band which discovered crust. Not as interesting as the layout.

The lyrics are mostly about animal abuse/enslavement/exploitation; also covered is human stupidity, government, and sex tourism in Brazil. Oops, I just discovered I was playing it at the wrong speed. It's a little bit more energetic now. P.E./Skuld have definitely cornered the market on crusty-related things, but I find only a few of them to be relevant to my existence. But that's just me, and I'm sure crust-punks worldwide would disagree. EW (Profane Existence/PO Box 8722/Minneapolis, MN 55408/USA) or (Skuld Releases/Malmsheimerstr. 14/71272 Renningen/Germany)

LYMPH VESSEL • CD

Lymph Vessel is mainstream thrash that sounds very similar, musically and vocally, to such bands as Biohazard and Orange 9mm. However, they're not quite as good. Vocals digress from melodic singing to raspy, tough-man rapping. For some odd reason, they decide to occasionally add in some brutal, death metal vocals that are eerily whispered. The music is just crunchy, chugga-chugga, and quite cliché. Although you'll never find me listening or moshing to this, you just might get the opportunity to at the next Warped Tour or Lollapalooza concert. FGC (Flashburn Records/2730 Palmer Ave./New Orleans, LA 70118)

MK ULTRAVIOLENCE • Eight Bongwater Cocktails 7"

This isn't the same band as MK Ultra. These guys are a fast and funny band from Pennsylvania. With eight songs, you can imagine how fast they are, and the lyrics are screamy, but there is a melodic undertone structure that keeps them out of the outburst category. The lyrics are critical but hilarious. The packaging is low budget, but decent. Not the best record ever, but not enough. I guess the lyrics are the real standout. DL (Sloppy Walk/PO Box 62/Gilbertville, PA 19525)

MOLTO RUMORE PER NULLA • 7"

This is the sort of emo stuff that was once all the rage, before alternative rock became known as emo. Rough catchy music with anguished vocals. Everything is in Italian, but that doesn't matter too much with this style of music. Molto Rumore Per Nulla really capture the essence of this style well. The music is heartfelt and yet powerful with plenty of snappy volume changes. Well done. KM (\$5 to Love Boat/Andrea Pomini/C.P. 215/10064 Pinerolo/Torino/Italy)

MANAGRA • Modern Day Remembrance CD

A new mid-west style quirk rock band that doesn't come off as a nice bunch of fellows. These kids show their aggression as well as their talent. Willie, the vocalist, sings much like most of the confusion-core bands we have been bombarded with, (e.g. Tim Kinsella) but adds some more emotion with high strung screamin'. The music and percussions similarly follow the same pattern, or the other way around, playing beautifully planned emotional numbers that leave you in awe much like The Jazz June but not as powerful as the mighty Cap'n Jazz itself. These kids know how to mix the drinks well enough to break your sobriety. I'm sure these 9 songs will ensure a mid-west experience in your presence. SA (Action Reaction/PO Box 260227/Madison, WI 53726-0227)



MK Ultra by Joshua Peach

MANNER FARM • Oppression And Compassion CD

For those of you just getting into the punk/hardcore thing, this CD is full of political ideas and varying styles of the poppier side of punk/H.C. For those of you old farts, this is nothing new and probably reminds you of bands ranging from Propagandhi to Minor Threat to Op Ivy and maybe even Avail. The poppier material is decent, while their attempts at heaviness and gnarly vocals are kinda pathetic. The packaging is pretty good with explanations for their lyrics which are obvious but well written. All in all Manner Farm seem to be pretty jolly folk and respect people's gender, race and sexual preference, but they don't seem too into people choosing to believe in god or not. Kinda confusing. ADI (Two-U-Six Records/8314 Greenwood Ave. North Suite 102/Seattle, WA 98103)

MEN'S RECOVERY PROJECT • Intense Quays... 7"

A bunch of short tracks played in a variety of music styles that incorporates non-sensical lyrics. This is entertaining in a way that shouts "let's not take ourselves seriously." The goofy booklet is as much fun as the music but neither will sustain interest much beyond the initial "oh, cool" stage. SJS (Walkabout Records/PO Box 203 Mentone/Melbourne, Victoria/Australia 3194)

MONOCHROME • Radio CD

Brilliantly progressive rock with added ambient and trans-hypnotic beats. They don't rely on rock alone to flirt with their listeners. Just imagine a Tortoise sound with the hard and intense elements of June of 44, Rex or Hoover to the more somber and lucid of Slint. Very eclectic and highly intelligent. Experimental music like this is fucking hard to find. I would expect someone like John McEntire or the guitarist of Hoover to start up a band like this. When they do allow vocals on the songs it is accompanied with a dual male/female presence. There are only 4 songs here but let me tell you, some of them are long enough to cover one side of an LP. Yet these songs don't bore you to death, they become addictive. Actually, I pressed the repeat button on "Fallstudien," the grooviest of them all, for an entire night. Still, after a week of just listening to Monochrome I haven't taken it out of my CD player. Trust me, any Thrilljockey or Touch and Go fans will be pleased. An Aoki guarantee. SA (Transsolar Syndicate/Turmogasse 2/1D-71 063 Sindelfingen/Germany)

MONSTER X • To The Positive Youth 7"

Monster X is in a class of their own. Here we find them doing eight cover songs of one-time straight edge bands. From the West Coast they do songs by Uniform Choice, No For An Answer, Chain Of Strength, and Unit Pride. From the East Coast they cover songs by Straight Ahead, Bold, The Abused, and Youth Of Today. To be honest I can barely recognize any of the songs. Monster X has a sound that smoothes up the original feel of these songs with a metal influenced thrash and a raspy and heavily distorted vocal squalor. For all intents and purposes these eight songs are Monster X originals that simply share the same name as some older songs by some long dead hardcore bands. Monster X annihilates these songs and claims them as their own. Awesome. KM (\$3 to Gloom Records/PO Box 14253/Albany, NY 12212)

METHOD • Exile 7"

This is some of the weirdest shit. The covers are hand made. I mean the paper is hand made and then stitched together. The art is actually made of sticks enclosing what appears to be a baby in a fetal position. The lyrics are hand written on a square of grocery bag. I wasn't expecting much from the music. So I put it on and... Boom! I am hit by powerfully played mosh influenced hardcore. The vocals are both screamed and sung. It is slightly evil sounding and a bit metal. Weird shit. Too bad there is no address... KM (no address)

MOONRAKER • The Age Of Light 10"

This is a great record. The packaging is well thought out, and perfectly executed. Moonraker's music has highs and lows. At Moonraker's best their songs tell stories with depth and emotion. I am reminded of the best Moss Icon material, which in my opinion are the songs from the Moss Icon/Silver Bearings split 12". At Moonraker's worst they write songs that have some character, but not the most cutting personality. When all is said and done, I would say that Moonraker plays excellent music that almost never fails to keep my attention. If you like emotive music then Moonraker is a master bard even in the company of other accomplished bards. Excellent. KM (No Idea/PO Box 14636/Gainesville, FL 32604)

MUSTARD PLUG • Skapocalypse Now! CD

So I like the Big Boys and I like Operation Ivy, but that doesn't mean I am a big fan of ska. Ska is okay, but not my usual thing. It doesn't do much for me, and I can't say if this is good, mediocre or bad ska. Ska is ska in my book. Anyway, Mustard Plug are a ska band having a good time. Songs about booze, girls and having a lot of fun that gets you off then go off. KM (Hopeless/PO Box 7495/Van Nuys, CA 91411-7149)

NO LESS • 7"

You need to expect the unexpected with Slap A Ham releases, and this is no exception. The backdrop for this record is low end instrumentation, with mixed vocals that entail muted growling and a high pitched bubble. Upon this canvas, much wackiness is painted. There are bits of sound from funk, noise, tribe, hip hop, pop, and classic rock. Amazing. This is recommended for the type of person who would put barbecue sauce on cheerios just to see what it tasted like. DF (Slap A Ham/PO Box 420843/San Francisco, CA 94142-0843)

NIGEL SIX • America's Favorite TV Family CD

Sounds like 15 playing on more expensive equipment and spending more on recording. There is also a bit of NOFX thrown in, can't have a poppy band these days without that influence. Two singers, one sounds like Jeff Ott (15's singer) and the other of course sounds kinda like that yahoo from NOFX. Both have a tendency to become indistinguishable when they slip into the Ben Weasel imitation. Aside from the addition of an extra singer this is run of the mill, and even the extra singer doesn't help much since they both basically sound the same. BH (Sike Records/PO Box 10504/Holyoke, MA 01040-2104)

NIPPER • Pains Of Purification CD

This is just really fast, and sometimes metallic sounding, hardcore punk from Germany. There is much straightedge influence in their music, however that philosophy is not mentioned or prevalent in their layout or lyrics. The vocals are as fully recorded, sounding really distant and apart from the instruments as a consequence of too much reverb or echo, and they tend to get horribly off key. There appears to be a little Good Riddance influence, and a few of the songs. The layout and graphics are rather nice, but unfortunately, it's a much higher production quality than the musical content and recording. FGC (Bad Influence Records c/o Stefan Fuchs/Ludwig Thoma Str. 14/D-93051 Regensburg/Germany)

NO MORE LIES • Seeds Of Enthusiasm CD

When it comes to the Spanish hardcore scene, it sounds like there are better core bands than the harder bands I have heard in the past few years. No More Lies plays good and solid emotive music, not fluffy like the most of the bands nowadays, but very catchy and hard hitting. At times they sound like Sparkmarker, as Ben and Phyte noticed, because the singer's voice has the same deep resonance, but most of the music is influenced by that straight up American power chord punk rock. They even sing all their lyrics in English, something I've seen of many bands out in Europe. Well, B-Core is by far the most promoted label I've seen so far out of Spain and they do put out fairly decent releases like this one. SA (B-Core/Apdo. Co. 35221/08080 Barcelona/Spain)

ONEIVYCRESCENT • Synergy 7"

The big hole. This little ditty comes from a couple of kids out of Bakersfield, California (one of whom has happily been transplanted in our lovely villa) doing a purely DIY

duet deal along the lines of Mineral and Inside. For this being the product of a drummer/singer and a guitarist, it came out quite well. I wish that the lyrics had been included, but I'll venture a guess that it's pretty straight-forward, personal stuff since that's what the overall package conveys (and since Francis is that "emo" type of character). I can appreciate this, as will most who enjoy the style. They don't go way out on a limb as far as experimenting goes, but they do manage to incorporate some innovative math-core elements on the second side instrumental. I enjoy this. It's genuine. DO (\$3 to Francis Chung/1905 Sully Ct./Bakersfield, CA 93311)

OBNOXIOUS RACE • 7"

OK, let's pile it up. Mixed male and female vocals. Straight ahead punk with political lyrics. They're from Canada. You really can't go wrong with all that, and Obnoxious Race doesn't go wrong. They're quite similar to Mankind, who I like slightly more. Four songs with lyrics included. Go for it. DF (Obnoxious race c/o Simon Pare/827 Goldbourn/Greenfield Park, PQ/J4V 3H4/Canada)

OVERCAST • Fight Ambition To Kill CD

Brutal hardcore metal, made extra chunky for those that like thick and sizable portions of ear-deafening brutality. This is actually a lot more "old school" sounding more like the hardcore metal of the late eighties and early nineties, rather than the contemporary stuff. Vocals alternate between singing and brutal screaming/growling. I'm not much into this style of vocals, but they do comfortably fit the crunchy and low-pitch metallic ballads. This is quite easily comparable to their label brothers, Coalesce, but a little more direct and distinguishable. While this is one of the better albums I have reviewed, it doesn't give me the degree of pleasure it possibly could as a "true metalhead." Quoting an Overcast song title, I conclude this review by confidently stating that this album contains "More Metal Than Your Ma's Kettle." Yeah, that much. FGC (Kidon Records/Postal Box 42586/Philadelphia, PA 19101-2586)

PARK • Mosh Ring 7"

When I stopped collecting baseball cards about six years ago, it was in part due to a new trend that had taken over the hobby. One of super-glossy, high-value "premium" sets that were more about the long-term collectibility of the cards than the short-term, fun, cards-in-spokes type of thing. This is what the cover brings to mind. I like it, but it reminds me of the coming stage that I went through after realizing that I didn't want to shell out \$3 for a pack of cards after years of buying packs of Topps for a quarter. The difference is that there is a vinyl record inside this pack. A pretty good 7" at that. They're from the same general area of the country as Brand, Promise Ring and those cats. They are bound both by geography and musical style. I enjoy the area, both geographically and musically. To the point that I can overcome my fear of glossy baseball card memories and stale, five-year old chewing gum and set my three dollars down on the counter and say, "give me that one right there. The shiny new one that says Park on the front." DO (Sam The Cat/310 Brandywine Rd./Springfield, IL 62704)

PAGE 27 • 7"

I wonder if I'll find some secret messages by playing this backwards. Anyway, this is the type of music you'd hear in the background of some student avant-garde film. If you incorporated a solid and upbeat drum machine into these tracks of feedback and unrecognizable noise, I think you could possibly get a darker, contemporary techno band. I will attempt to illustrate in words what I visualize when hearing this: It is the year 2045 and human civilization has degressed into uncivilized and animalistic creatures of the night. Just imagine Mad Max. It's lightly drizzling, and I see a lit alleyway to my right. As I walk towards this light, I notice nude clan members beating ritualistic drums. This seems to be where the source of "music" is coming from. The chanting and noise gets louder, and I see a tall figure dressed in a fur gown, wearing a freshly severed and hollowed-out goat head. He is vehemently chanting lines from some old, leather and brass-fitted book. As the chanting becomes louder and louder, the ground beneath starts to shake. Something is erupting from the surface of the street. I see it, I see it! It's, it's, it's my roommate telling me to turn this painful shit off. Yup, this is just a fun little project some Colorado kids put together with the use of samples and a four track (I assume). I wouldn't want to listen to this spooky stuff alone at night, but then again, I don't think I'd really listen to this for enjoyment at all. FGC (The Broken Compass/CS-27 Box 111/Denver, CO 80215-4090)

PEDRO THE LION • 7"

One guy with an acoustic guitar. Sounds like Jimmy Buffet or something else my parents would listen to. Needless to say I had no interest in it. BH (Made in Mexico/1011 Boren Ave. #906/Seattle, WA 98104)

PICTURESQUE • Shine In Eyes CD

4 tracks @ 17:40. Indie rock mixed with hardcore, which I guess makes it post-hardcore. Features ex-members of Threadbare. It seemed to me like it had some Tool undertones mixed with a poppier band. There are only four songs, but they are pretty long and pretty good. Get this if you are into the post-hardcore style. RG (Trustkill Records/23 Farm Edge Ln./Tinton Falls, NJ 07724)

POGOH • In Memory Of Bab CD

Ten songs + 1 secret track at 49:31 minutes. This is a CD of well crafted rock that sways and shines musically with handfuls of double guitar interplay and a crisp solid as granite rhythm section. The songs are reminiscences and stories and word games that swing along nicely even during the slower parts. Pogoh are full of energy and some fine songwriting too. The vocals by one Susie Richardson soar above any clouds the lyrics might hint at while her guitar and bandmates set the pace sometimes pushing the vocals into the thinnest air. She ends track ten on a down note though, questioning her future, but the band responds by kicking into a fast tune that quickly fades to silence, then a few minutes later returns as an unannounced track that crashes and jams along for many minutes, reaffirming the power of rock to make things OK. SJS (Outback Entertainment/PO Box 780132/Orlando, FL 32828)

PRISONERS OF... • 7"

Decent but not amazing emotive hardcore stuff that has a similarity to, say, Ordination Of Aaron. The songs are fairly long, while not dragging their feet to the finish line. I would describe Prisoners Of... as neither epic nor distasteful. Average comes to mind, which is okay by me when it seems that the HaC review section is a sea of shit. KM (Prisoners Of.../N80 W7401 Hickory St./Cedarburg, WI 53012)

THE PROSTITUTES • Twenty-Two 7"

Boring and cliché pop/old school punk made even more disastrous with annoying-as-hell snotty vocals. Refer to the many Lookout Records bands. Their hobbies include smoking and drinking, which seems to comprise most of the subject matter of their lyrics; that and teenage angst bullshit they still seem to be caught up in. Carpe Diem, guys! On the positive note, the four songs on this album are very short and are over before you're finished viewing the ugly sleeve layout. FGC (Black Hole Records/12 W. Willow Grove Ave./Philadelphia, PA 19118)

PÜNG • State Of The Youth 6"

Fast punk stuff with good singing. Reminds me of the sort of hardcore that comes out on Assorted Porkchops (i.e. Cornelius), or maybe like a slightly mellower Assfucker 4. Anyway, I think Püng are good. If you take a pop punk base and then add speed and a bit of the emotive you get something called Püng. KM (\$3 to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

PUSHOVERS • Letter Bomb Your Heart 7"

"Pop Punk Record" is written on the outside front sleeve, and it pretty much sums things up. They're very melodic and use personal/girlfriend lyrics. Although I'm sure they're fun live, the record just doesn't have enough juice for me. DF (Radio Free Suburbia Records/174 Meredith Ave./Garret Hill, PA 19010)

THE RABIES • 7"

This seems to happen every issue. No matter how many bad pop-punk records I review, there is always one good one to keep the spirit alive. The Rabies aren't very poppy or melodic. They have an older school sound that focuses on energy, and it's totally great. Fans of this genre have a lot of crap to sort through, but if you like high speed, high energy punk, The Rabies are for you. DF (Dill Records/PO Box 347388/San Francisco, CA 94134)

RIBBON FIX • Camp Fire Dares The Sun CD

I enjoyed listening to this while working, but with so much music these days I think I would have gone into a boredom induced coma if I had to see Ribbon Fix live. Actually, I did see Ribbon Fix live once, but I have blotted it from my memory as much as possible. Ribbon Fix plays extreme emo of indie rock, depending on your bias towards this style of music. The CD design is really nice, and way arty. For fans of the super mellow and yet moody emotive rock Ribbon Fix should be a solid fix for those sensitive musical needs. KM (Grafton Records/1447 Broderick/San Francisco, CA 94115)

RACIAL ABUSE • What Mirrors Conceal CD

I should have given these GoodLife CD's to Phyte. Not that I can't enjoy good sXe metal hardcore every now and then, it's just that I'm not as versed in this and related genres as he. Racial Abuse plays a pretty decent interpretation of the aforementioned style, closely related to Overcome, minus the religious intent. The lyrics are not bad, although the overall package was pretty slim. I always like to see some explanation of why something exists, or maybe an exploration into the hearts and minds of those involved. While not charting any new depths, I'm sure all the kids in Austria interested in this kind of energy are stoked. EW (GoodLife Recordings/PO Box 114/8500 Kortrijk/Belgium)

RAD • Dialed 7"

Straight-edge bike-core. Lemme just say this about bikes on half pipes: insane. OK, this has a fairly interesting old school hardcore sound with the obvious references to the Youth Brigade/Seven Seconds axis and clearly reminds me of Token Entry at times. If you can get past some of the "you used to be one of us, blah, blah" lyrics, the aggression put forth is cool and ready to harness for biking, skating, or whatever. This record definitely takes aggressive energy and focuses it in a positive direction without getting too melodramatic, contrasting the negative energy which seems to dominate a lot of hardcore today. Besides, the cover is sort of a bike version of the Garlic Boys EP. 1ST (\$3.50ppd to GPR/1688 Fairway Dr./Jamison, PA 18929)

RED MONKEY • Make The Moment CD

Since moving to this community, I have been surprised to find that there is not much of a NoMeansNo (One of the greatest bands to come out of Canada) fanbase here. When I inquired into this blasphemy, the reason seemed to be that people had not really been exposed to their music. Well, NoMeansNo are so "epic," as Dan says, that if you, for some odd reason, haven't heard their music directly, you will inevitably hear their influence in many contemporary hardcore bands. Red Monkey are a good example of such a band that has taken a NoMeansNo approach to their music. Playing a lot with rhythmic variation, where structural solidity revolves around thick and distinguishable bass lines, this band also adds a bit of funkiness heard in other such outfits as Monorchid and The Hal Al Shedad. Mix this with thick English-accented female and male vocals that are more spoken and shouted than actually sung, and you get one Red fucking Monkey. The way the vocals sound and are arranged between the two singers is a dead ringer of NoMeansNo style. This is actually quite good, Geeves. I think I'll have my crumpets and tea while listening to this at noon. FGC (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

REDSTAIN • Dead End 7"

Straight-ahead hardcore with some grind tendencies and a hint of Discharge coming in through the guitars. Some songs center around a fast three-chord structure that generates a fairly linear sound emphasizing speed over variation or structure. A musical rebuchet of sorts. Some lyrics are in Japanese, those in English have a sketched out emotional feel, and deal with animal rights and beliefs, among other things. 1ST (Spiral Objective/PO Box 126 Oakland Park/South Australia 5046)

REGULATOR WATTS • The Mercury CD

I don't care what anybody says... Hoover was one of the raddest bands ever. Regulator Watts takes that shit and kicks it up a few notches. This CD combines a number of 7", compilation songs and alternate versions into one fine release. And fine it is. I daresay I like it better than their recent full-length, *The Aesthetics Of No-Drag*. Plenty of the rolling bass-and-drum-lines, lots of the screeching (in a very tasteful, easy-on-the-ears way) guitars and a king's ransom in marvelous DC chord progressions. Add to that the precision and expert use of patience that only a product of Hoover alumni could pull off and you've got yourself a keeper. So, so good. DO (Slowtime/PO Box 414/Arlington, VA 22210) or (Dischord/3819 Beecher St. NW/Washington, DC 20007)

REVERSAL OF MAN • 10"

Hardcore means a lot of different things to a lot of different people. To me hardcore has and always will be about the human experience. It is about admitting that we are human. I would argue that Reversal of Man is the exact definition of hardcore. Their music is frantic and hard, with an emotive feel that comes screaming about the human experience. Their lyrics and enclosed booklet are pieces of themselves. This isn't formula or image creation, but just the simple expression of people. This is the sort of record that makes me glad to be involved in hardcore. Excellent, to say the least. KM (\$6 to Independence Day/PO Box 82192/Tampa, FL 33682)

RIGID • One Boy's Tragic Story 7"

Fairly impressive harmonizing and some decent rock, but at the same time it sort of turns me off. Like an awkward mix of Boy Sets Fire and The Get Up Kids or something. It doesn't really work for me. The chugga-chugga stuff is quite boring and average. The melodies aren't terribly original either. The combination of the two styles is an attempt at doing something relatively innovative, but it comes off sounding contrived and doesn't capture my interest much at all, really. It has sparks of great potential, but they need to develop that potential before I pay much mind to them. DO (MindWalk/1707 Pine St./Philadelphia, PA 19103)

RIGID • One Boy's Tragic Story... 7"

I was expecting to be bored to death by indie rock, but Rigid did anything but bore me. Their music is certainly rock influenced, but they have energy and emotion that rings solid. At times Rigid is quite light, but then they will let loose with a really strong sounding guitar bite. Hardcore most definitely. The lyrics are personal, but not cryptic. KM (Mindwalk Recordings/1707 Pine St./Philadelphia, PA 19103)

RIOT SYSTEM • Fit The Image 7"

Raw and thrashy political punk rock straight out of Australia. 7 tracks in all with intelligent and angry lyrics. Against the system and the mainstream. Good release in all. RT (H:G Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano-Ku/Tokyo 164/Japan)

ROMANTIC GORILLA • CD

A crazy 5'2" Japanese woman with a gorilla mask on screaming and kicking at the audience yelling about the rush hour and taking revenge on Hello Kitty. At the same time, two Japanese men and 1 other Japanese woman smash their instruments playing quick, witty punk rock resembling much of the punk from the Bay area which goes to show why they are well respected there. There are 20 songs on this CD and all these songs are about three chords long and give enough punch to kill Kerokeropi. Romantic Gorilla ain't your typical romanticist and they ain't your ordinary gorilla either. They are just some wild, crazy and wacky Japanese punk rockers that make fun and positive music. "You're a positive proof..." SA (Sound Pollution/PO Box 17742/Covington, KY 41017)

SEVENTY EIGHT DAYS • Revolution Through Anonymity CD

Expectations are rarely ever a good thing. They often distort one's vision, and can create disappointment for what something isn't as opposed to appreciation for what it is. Thus I was hesitant to get over-excited when handed for review a new CD featuring 3/4's of the mighty Chokehold. The CD starts out with some abrasive, scathing guitar, quite a bit removed from the hearty chunk-a-chugga sound Chokehold utilized so well. In the absence of that powerful force, the drums fill up the space with their full-bodied and accomplished pounding and rhythm. Kind of an interesting concoction. I'm almost certain the vocalist sang for that other band, too, not that you'd be able to tell by listening to this recording. The pissed off screaming and yelling have been replaced by a falsetto screech, like when his voice broke at the top of one of those yells, but just stayed broke. The lyrics are sad, full of open questions, sometimes poetic, and deal with politics only indirectly adding new dimensions to familiar concepts. Overall it's more winding and sinuous, hitting the side of the head as opposed to over the top. One thing's for sure, those looking for Chokehold the Remm will be deeply disappointed. If anyone could play re-hashed trash metal and have kids go nuts for it, it would be them. Fortunately they've decided to progress and get creative, something that happens not as often as it should in this all-too-often stagnant music scene of ours. They've earned my respect. EW (Trustkill Records/23 Farm Edge Ln./Tinton Falls, NJ 07724)

SAETIA • 7"

Only two songs here but both songs are pretty long. I heard that Saetia will do a 12" on Mountain, and that seems appropriate since Saetia's sound is a combination of emotive hardcore, stained singing, and outbursts of bombastic passion. The mellow part, especially at the beginning of "One Dying Wish" remind me a bit of Mass Fear. This is a good record and after their LP comes out I am sure many people will seek this one out. KM (PO Box 558/Village Station/New York, NY 10014)

SALEM JUSTICE • Envisiwerk CD

Judging a book by its cover (lots of leather jackets, nappy manes, and song titles such as "Requiem" and "Bone Framed Mirror"), I expected this to be really bad death metal from England. After giving a listen it turns out just to be bad metal from England. This is your run of the mill thrash/metal aided by strained and raspy vocals. They sound similar to Biohazard and millions of other East Coast bands of the same genre. Nothing new here, but I guess it isn't entirely horrible. It's just quite hackneyed and trite. FGC (Salem Justice/23 Carrington Rd/Spalding, Lincs, Peillly/England)

SEROTONIN • LP

Melodies and interludes of hardcore chords. Much like the general not-quite-emo stuff out today that builds and relaxes while remaining solid. Their lyrics are of the dreamy, descriptive sort one might read in a personal 'zine. I'm sure if I saw this band live they would seem much harder and passionate, but recorded their stuff it's just a bit above the really soft stuff. LO (Concurrent/PO Box 55462/Atlanta, GA 30308)

SOPHIE NUN SQUAD • Don't Let Them Take You Alive CD

Man, what a bunch of geeks. Just listening to this CD I recall the times I've seen Atom and Is Package or heard Action Patrol. Dork city. Musically, Sophie Nun Squad is all over the place. They like to dork around with all kinds of sounds. Mostly they do energetic pop punk, but rap and metal somehow work their way in. It's a funky, funny, freaky mix of sounds and words. They even do end rap and a "Wild Thing" cover, except they sing about Swap Thing. These kids don't mess around, they have serious fun. LO (\$6 to Harlan Records/7205 Gerommo/N. Little Rock, AR 72116)

SUPERFAN • Fuck You EP 7"

Six times from this German band that does snotty, alterna-rock, party music. The songs sound like they were inspired by things like drug racing and general revelry. Side two has some songs that get close to being melodic and even have sing-along parts. It's actually much better than a lot of the things I would compare it to, like all that horrible surf rock. LO (Heart First/Florian Helmchen/Böckstr. 39/10967 Berlin/Germany)

SUPERFAN • In Your Face 7"

This is an interesting blend of heavy, hard-hitting punk (almost hardcore at times) and plain of ROCK. Powerful, driving and a bit unusual. Six songs in all with cool muscle car cover art. Not fuckin' bad. MARK (Heartfirst Records c/o Florian Helmchen/Böckstr. 39/10967 Berlin/Germany)

SCREAM • Live At The Black Cat CD

I have mixed emotions about this release. Yes, they play all the old hits from the early days, but if these songs are the sort of stuff that the members of Screamin' play then why have most of their albums not sounded

like this sort of stuff? I have seen Screamin' play live several times and they almost never played these old songs, and now they have an entire set of old material? Seems a bit strange to me. My favorite Screamin' record is *Bangin' The Drum* and not one of those songs appears on here. I would rather Screamin' play the songs they want to play then play what the crowds want to hear. But I don't know, maybe they are and my cynicism is misplaced. Putting that aside, this is a good sounding live CD that will appeal to those that have enjoyed Screamin' over the years. I was certainly happy to add it to my collection. KM (Torque Records/PO Box 229/Arlington, VA 22210)

SARGE • The Glass Intact CD

The first time I heard Sarge was on the *Ooh, Do I Love You* compilation.

While I was far from impressed by that number, this CD redeems any misconceptions I might have carried about the band. With beautifully annoying (an oxymoron if I ever heard one), and sometimes almost too clean, vocals that sound like a mix between Lisa Loeb and Natalie Imbruglia, Sarge delivers Midwest indie pop in the vein of Braid and The Get Up Kids. However, their music is much more mainstream in structure and sound, and is something I could possibly see and hear on MTV. While MTV carries many stigmas, especially in this scene, this is not to reflect negatively on Sarge. Maybe it's just talent on the part of the singer, but the vocals tend to sound a little too equalized and "perfect" at times. However one might take opinion of the female vocals, it is undoubtedly one of the factors that makes this group refreshing rather than typical of all the pop and upbeat bands coming from this area of the country. This album is extremely melodic and poppy, and, like Kryptonite, could weaken and possibly destroy Kent McClard with only a few seconds of audible exposure. They incorporate the piano and strings wonderfully into the music along with exceptional vocal harmony. In all, this is a high quality production that soothes my ears, and keeps my fingers snapping. Alight on to Go down. FGC (Parasol Distribution/905 South Lynn St./Irbana, IL 61801)

SABETH • 7"

More murdering madness from Germany!!! Sabeth uses similar assault tactics as Acme but their songs are more complex. If you managed to somehow survive Acme Sabeth will surely ruin you. These 2 songs are well composed for maximum brutality while adding enough hooks, tempo changes and crazy breaks to keep your full attention occupied. Anyone who's into extreme music should acquire this. Best Record Of The Issue award. ADH (Team Player Records/201 Hillcrest Rd./New Holland, PA 17355)

SCALLYWAGON • Hopsotch CD

Yet another band that wants to sound like NOFX or Green Day or something. Yes, it is as boring as it sounds. BH (White House Records/830 Baylor Wissman Rd./Laneville, IN 47136)

THE SCRAPPERS • Loud Rhymes With Good CD

Dear sweet Jesus!!! This sucks!!! Boring, noisy, artsy, distorted, college radio stoner rock. Give me Hanson over this crap any day! MARK (806 Hargett St./Raleigh, NC 27603)

SEA OF CORTEZ • 7"

Cliff of Ambassador 990 claimed that these guys were the most amazing band he'd seen in a long time. So much so that he was determined to put out their records from now on, I guess. Their split 7" with Mars Observer Mission (which is also now available on Voice of the Sky) caught my attention in last issue and this one is also pretty good. I suppose that my description of their style (a screamy Silver Scooter-meets-Piebald) still sort of holds. Intricate picking and an intriguing mixture of calm before the storm and whipping winds of melodic, yet dissident rock sort of like the newer State Route 522 stuff. One of those bands that could go with a more straight-forward approach and get really popular with some folks or get all nuts and be "genius" in the eyes of a few folks and "terrible" in the eyes of most people. I hope that they can keep the basics the same, but bring in some interesting new shit and blow everyone away. I look forward to seeing what they come up with for their forthcoming LP. DO (Voice of the Sky/PO Box 10213/Columbus, OH 43201)

SECRET AGENT • 7"

Upbeat and poppy, active-fueled punk rock from Canada. The vocals sound slightly distorted and snotty. Musically, they aren't that different from the many indie rock bands coming from the US. However, a slightly harder musical style along with the vocals gives this an old school feel. Two short songs. FGC (Teenage USA Recordings/PO Box 91/689 Queen St. West/Toronto, ON/M6J 1E6/Canada)

SIDEKICK KATO • I Think I'm In Love CD

This reminded me of Dinosaur Jr., sort of drones on in an upbeat kind of way. That, of course, was when there weren't any weird noises being played in the background. Since I don't actually like Dinosaur Jr. I have hard time endorsing anything that sounds like them, so I won't. Even if you do like stuff along these lines the whiny vocals on this CD might be too much for your tastes. BH (Johann's Face Records/PO Box 479164/Chicago, IL 60647)

SHORT MILLIE • CD

A ska/pop-punk hybrid. There are many things that make my list of things that I would prefer not to ever hear. I don't have any hard and fast rules but generally pop-punk/ska hybrids are pretty near the bottom (almost makes me wish OP IVY had never existed). I suppose if you're into this sort of thing then this might be worth checking out, they seem to be proficient at what they do, it just all sounds the same to me. BH (White House Records/830 Baylor Wissman Rd./Laneville, IN 47136)

SHAGGY HOUND • CD

40 minutes of poppy, punky stuff out of France. Strange. Shaggy Hound could easily pass themselves as an American band (minus a slight lispy accent on the softer vocal parts). It's actually quite intriguing. Moreso than most bands of this style even. I'm going to throw a couple names in here like Doc Hopper and Railhead, but there's some weird shit that throws off anything I could possibly say. Take "Question of Time," for instance... It starts off like a dope Three Letter Engagement song, turns into Texas is the Reason and has some, I dunno, Bryan Adams shit or something. So damn weird. The lyrics are pretty typical of this genre (pointless) and the vocals are too dry. This has its high and low points. I myself might listen to it for a couple of weeks and grow a little tired of it, but you can do so much worse... DO (Lollipop Records/35 Chemin de la Nerthe/Marseille/France)

THE SKIZMATICS • Youth Crew EP 7"

So this is not pride of '85 youth crew core. The Skizmatiks play fast, upbeat punk rock with a few memorable melodies and some gang vocals and a lot of energy. They sing about conviction, motivation, salvation and autonomy all found through punk rock, and all their songs rhyme. One more 7" from a bunch of bored suburban guys who don't seem willing to conform. More power to them. SJS (Exit Records/25 Union St./Pleasantville, NY 10570)

THE SKY CORVAIR • Unsafe At Any Speed CD

So that one can possibly conceive what this experimental math oriented quartet might sound like, I will attempt to list the many and almost revolutionary musical projects of the members of the now defunct The Sky Corvair. They include, in alphabetical order, Braid, Cap'n Jazz, Friction, Gauge, Joan of Arc, Orwell, Radio Flyer, Swelter Weather, and most likely, an additional dozen or two I have yet to discover. This all-star cast features Bob Nanna on drums, Tim Kinell on guitar, Kevin J. Frank on guitar, and Neil Sandell on Bass. The tracks on this CD are actually quite old, having been recorded in '94 and '95 and mixed and released to us in '97. More similar to Gauge and Radio Flyer with a touch of Braid, this project refreshingly lacks the over-excessive poppiness of contemporary bands of the Midwest genre. Itself, this could be considered emotive, math-rock, with a lot of great moments of poetic and uncontrollable chaos. With all of the members contributing on the microphone, the listener is given a lot of those discordant and off key vocals so distinct and comical of Tim Kinell, the low pitched and authoritative singing of Bob Nanna, and a lot of varied and raspy vocals from the rest of the group. Although the music is less "eclectic" than the previously listed bands, this is, regardless, a must have for any Illinois emo buff. FGC (Actionboy Records/PO Box 14471/Chicago, IL 60614)

SMALLMOUTH • All Ports In Frequent Seas CD

This is a tough one to describe. It is very experimental, sounding like an even more sparse and avant-garde version of June of 44, and even a little of The Sky Corvair. There is not much solid music here, so I couldn't really imagine a live performance from this band that wouldn't rely on heavy, theatrical props and actions. What solid music is available to us is mostly instrumental, mixing non-distorted and slightly distorted sections with lots of cool and eerie sound effects dubbed over it. This can be quite repetitious at times. They actually play with looping and other effects which make this CD quite fun, but not to the point of being a novelty. If I ever owned a club or coffee house, I'd play this in the background as music that can be spoken over, but occasionally catches people's attention and gives them something interesting to converse about. The packaging of this CD is beautiful, and the thick insert is so artsy that I have no idea what they are talking about, and I think it's just a thank you list. Cool. FGC (Teenage USA Recordings/PO Box 9176/9 Queen St. West/Toronto, ON/M6J 1E6/Canada)

THE SMALL MEDIUMS AT LARGE • CD

"This is punk/ska from Illinois. Ska/punk is a pretty new genre of music that has yet to be discovered and played-out. It incorporates fast, upbeat music mixed with, now get ready for this brass instrument! Yeah, pretty crazy and revolutionary stuff, huh? The day this stuff gets picked up by MTV or commercial radio is the day when uh, uh, pornography becomes a big hit on the Internet. Yeah, like that it'll ever happen." That was a short description by Bizarro Francis. He lives in the Bizarro United States, on Bizarro Earth, where ska/punk is relatively new. That means it has yet to become popular by dominating the charts of MTV and commercial radio. Oh, I dream of such a place. Until such a parallel universe is discovered. I can only try to avoid such music that seems impossible to escape, especially in this party community. Anyway, these guys are your typical punk/ska band, so there is need for me to elaborate any more? This is in the vein of other such bands as Reel Big Fish or Skankin' Pickle. I guess it's good for what it is, if you're into this kind of stuff. Only three songs. FGC (Playing Field Recordings/PO Box 851/Urbana, IL 61803)

SPORTSWEAR • Keep It Together 7"

Oslo city straight edge that could have been released stateside circa 1989. This is very metal hardcore with continuous gang vocals. Of the four tracks on this 7" two sing about how to keep it together and search for what is right. The other two are not so positive as Sportswear descend to talk shit on all those former friends who have broken the bonds, turned away and left our intrepid X-hands standing alone. Youthful angst, straight edge style. Musically, Sportswear play it straight ahead with two or so chord changes and that is about it. If you just can't get enough of young and proud, straight and hardcore, here is another dose. I must give Sportswear props for what must be the least creative band name in the history of straight edge hardcore and props for the most multinational corporations in their thank you list. Is the guy with the microphone really wearing a Rolex? SJS (Crucial Response Records/Kaiserfeld 98/46047 Oberhausen/Germany)

STATIC 84 • Innerwall CD

8 songs at 22:34 minutes. Decent, simple hardcore punk with a touch of melody. These songs are played with some energy and little concern for polish. There is no metal and no mosh parts, just a batch of short fast tunes that hark back to the early days of Lookout! Records. The lyrics focus on disillusionment and questioning one's future. Upbeat music with depressed words. SJS (Bad Influence Records/no address)

THE STATICS • Sold My Soul 7"

Fast and tough garage punk with heaps of distortion on the buzz bomb guitar and rock solid bottom end. Good bass playing shines on side B. Three tracks in all. SJS (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

SMART WENT CRAZY • Con Art CD

This is hands down the most interesting thing I've got to review this time around. Intriguing can be a euphemism for "sucky, but at least they try something new" or it can be an exciting breakthrough type of deal. This is much more along the lines of the latter... Smart Went Crazy employs celestrial like sacramento's lovely, Outthud) and uses it extremely well. The rest of this messes me with mixtures of Jawbox, Land of the Wee Wees and Amber. I believe it or not. The third track, "A Brief Conversation Ending in Divorce" is easily one of the best songs on the CD and has already found its way onto a couple of mix tapes I've put together. There are a few too many "songs" that are simply noisy crap filler, but there's way too much awesome stuff on here to pass it up altogether. Haven't liked a lot. DO (\$9 from Dischord/3819 Beecher St. NW/Washington DC 20007)

STANDARD ISSUE • As We Grow 7"

Pointe a youth crew tunes complete with a Crucial Youth, oops, I mean Crippled Youth cover. The music is fun and energetic, and yes it captures the youthful feel of late '80s hardcore. Perhaps on their next release they can write songs about how their friends have all gone, and the promises they made during the day have all been forgotten, oh wait, there is already a song on here about that. As easy as it is to make fun of these kids, I will admit that I would much rather listen to this than to the "progressive" and "deep" indie stuff that these same kids will probably be playing in four or five years. KM (Screaming at a Wall/1405 Cornwall Ave./Elizabethtown, KY 42701)

STRAIN • Bomb Wedemark CD

Apparently Lost & Found screwed Strain over, thus the title... Lost & Found being located in Wedemark, Germany. This CD consists of the Lost & Found material, the songs from the Overkill CD, the songs from the Baeterna Sour single, and some demo tracks. Strain played mosh with power and energy. These songs are no exception. The style has been beaten to death, but Strain always managed to breathe an amazing amount of life into the old corpse. Excellent stuff, and I am sure that any Strain fans will be excited to get their stubby little fingers on this one. KM (Heart First Records/Bochstr. 39/10967 Berlin/Germany)

STRATEGO • Life And Drum Corps. CD

Two of the guys in Stratego also do reviews for HeartattaCK, and with that in mind I suppose it would be impossible for anyone to believe what I write in this review, especially if the review is glowing. Well my review is definitely glowing, and it has nothing to do with the fact that I know these people. The music is tightly developed and the singing is excellently delivered. Sounding like a cross between Still Life and Braid, Stratego deliver with an honest atmosphere and just enough edge to keep it from getting too heavy. Fans of this genre of hardcore will eat this up like fresh veg on cheese late chip cookies. No kissing ass; this is good shit. KM (\$7 to Stratego Records/PO Box 1817/Goleta, CA 93116)

SUPPORTING ACTRESS • Playing The Part CD

When I reviewed the Sarge/Supporting Actress split 7" some time ago, I gave these kids a bit of a hard time, citing the goofiness and jazzy chaos of the song as low-points. It still is difficult for me to get too into the style, but I have become more comfortable with it, at least. It's got the groove, the vocals are listenable (even though the lyrics are slightly abstract and difficult to draw any meaning from), but it's all a little weird for me. I think that Shellac rubbed me this way, but I can't be too sure of that. They are from Urbana, Illinois, but they go for more art than Braid. I've got a question for those kids now... what's with the fascination with California? DO (Playing Field/PO Box 851/Urbana, IL 61803)

SUBSANITY • Human Is Shit 7"

The title really says it all. Subsanity plays thrashing and brutal stuff with dark overtones. Their lyrics are negative and anything but emotive. Subsanity are the equivalent of the religious fanatic that spends their time proclaiming that the end of the world is near. And in fact Subsanity's "An End To The Bullshit" basically says why not? Drop the bombs. Get it over with. Human is shit, so flush it. Anyway, Subsanity do this stuff really well, and if you like apocalyptic visions and harsh music then you will go out with a bang. KM (Sensual Underground Ministries/PO Box 8545/Tulsa, OK 74101-8545)

SLEEPYTIME TRIO • Memory-minus CD

I guess lots and lots of people are into Sleepytime Trio at this point. This CD is a collection of all their releases to date and it also includes five live tracks as well. Sleepytime Trio played solid hardcore with an emotive bite, almost being chaotic at times. These songs are all pretty good, and if you missed out on their vinyl or just want to get it all on one format then definitely pick this CD up. KM (Lovitt Records/PO Box 248/Arlington, VA 22210-9998)

TORCHES TO ROME • 12"

The saying that best sums up Torches to Rome's existence is "the candle that burns twice as bright burns twice as short," in other words they weren't around too long but they were awesome. Their sound reminds me a bit of Born Against but with a melodic, Rites of Spring side to it. The vocals vary from rough singing to yelling while the words vary from being about the state of the scene to more political considerations. The word that best sums them up is intensity, and this record captures the majority of that intensity (as with most good bands the record never does full justice to their sound). Highly recommended. BH (\$6 to Ebullition/PO Box 680/Goleta, CA 93116)

TWENTYTHIRD CHAPTER • 7"

This has one of the ugliest cover I have seen lately. Full color and butt fuckin' ugly. The music inside is slow and heavy. It drones on with deep throated vocals. Not bad, but not brutal enough to overcome the ugly ass cover. The lyrics are what you would expect... dark thoughts about the human existence. KM (Moo Cow/PO Box 616/Madison, WI 53701)

TALEFON • Hakova Paneka 12"

I don't know what to think, my mind draws a blank. I guess upbeat hardcore with a dash of kookiness mixed in is the best I can describe this as. A lot of this is pretty boring and has been done before but I wouldn't write it off as totally unoriginal. The Polish vocals add flavor to my ears. Nice packaging. ADI (PO Box 153/Posta 1 Roznov Pod Radhostem 75661/Poland)

TAMPERE SS • Kuollut And Kuopatu 7"

Old Finish hardcore seeing the light of day again thanks to Havoc. Originally recorded in 1983 and released as a demo tape, this is a great window with a clear, undiluted view of (early) Discharge-fueled punk rock. Medium length songs of three-chord stomps with a pretty good recording sound overall. Vocals are vaguely melodic shouting with manic backups. Other than that, the sound is pretty well balanced for the distinguishing hardcore fan. Not much documentation other than the sleeve, and it lacks a lyric sheet as well. This is worthwhile picking up for anyone even moderately interested in early 80's hardcore or just some good tunes that go well with more modern versions like Aus Rotten or Masskontrol. 1ST (Havoc/PO Box 8585/Minneapolis, MN 55408)

TAMPERE SS • Sotaa 7"

HA! Yes! Thrash the Von Havoc way. A classic '83 thrasher I like this one better than the last release. Man this is a good 7". Fast, political, and punk as fuck. Songs about war, and state control. My favorite is the title track on side A. The recording is quite good whereas most re-releases tend to lack in quality. Go and get this if you know anything about thrash. No crap here, just spike haired thrash. CH (Havoc Records/PO Box 8586/Minneapolis, MN 55408)

TEN YARD FIGHT • Back On Track LP

This record has every clichéd thing about youth crew straight edge: finger-pointing, that Judge font, and obvious musical roots. This record is all about bringing hardcore "back on track" in terms of making scene of today a lot more like back in the day. Ten Yard Fight sort of cover the whole spectrum of all the great straight edge bands, but more than anything else they remind me of Chain of Strength. As much as I think this lacks originality, it totally hits all the right chords in terms of enjoyability. The music is totally familiar, so if you ever liked this stuff you'll like this record. LO (Equal Vision Records/PO Box 14/Hudson, NY 12534)

THIRD WORLD NATION • Air Quality Warning 7"

Third World Nation is comprised of two brave Canadians playing heavy, discordant, and spastic music that tinkers on the experimental spectrum. This means the listener is barraged with a plethora of noise including feedback and various other crunch and distortion effects. Both Eric and Jason contribute on vocals, which, too, are often distorted and very sparse. Each of these songs are chaotically mixed in meter, playing more with rhythmic, than actual melodic theory. These guys are quite fun and show what can be accomplished with two minds and bodies. Crazy guys, eh!!! FGC (Diminutive/PO Box 8183/Victoria, BC/V8W 3R8/Canada)

THOUGHTS OF IONESCO • ...There Was Motion CD

5 songs with 3 instrumental songs from this dark and brutally heavy band from Missouri. In most of the songs, they present that His Hero is Gone bludgeoning, but with more metallic noise and high end distortion. I guess you might say a mix between Catharsis and the latter. There is something that makes it boring, though, not to say that it isn't professionally done or that the musicianship isn't there but the power they are trying to convey is overdone and homogenous in excess. The songs are just too similar to each other, it ends up sounding like one long interrupted song. For some people, this might be exactly what they are looking for. Fast, double bass thunder, and a metallic ambience, but not for me. SA (Makoto Records/PO Box 50403/Kalamazoo, MI 49005)

TREADWELL • 7"

When I first heard this 7" I wasn't completely blown away. There were only two songs and the record just seemed to fly by before I could register the fact that I was listening... but last night Treadwell played here in Goleta and they were quite good. Now when I listen to their 7" I seem to lock on for the kill almost instantly. Their music is noisy and yet catchy, while the vocals are sort of Born Against influenced screaming. I still wish this 7" had more songs, but with that aside this 7" is quite good. I expect Treadwell's next release should be a killer. KM (The Wordsmith Covenant/PO Box 15645/Long Beach, CA 90815)

THREE PENNY OPERA • 2GTEG2H2G4503344 7"

If you were a Shotmaker devotee, and while you found 30 Second Motion Picture to be a substitute for Shotmaker you were still aware that it was a substitute, then you will be completely won over by Three Penny Opera. These four songs exhibit every good quality that the best Shotmaker songs captured. The music is compelling and has that distinctly Shotmaker feel and the vocals fit perfectly. This is a truly excellent 7". I really hope that Three Penny Opera will continue to put out records and perhaps tour because this is some of the best hardcore being played today. KM (Spectra Sonic Sound/Box 80067/Ottawa, ON/K1S 5N6/Canada)

TIMEBOMB 77 • The American Way 7"

What the hell are Cider punks? Is there a genre of punk music on the east coast called Cider punk? Maybe it is, perhaps, a straight edge joke? Regardless of what it is, or means, it doesn't change the fact this 7" is really bad. This is just music of a hardcore punk genre with a little old-school influence. There are occasional group singing parts. FGC (Black Hole Records/12 W. Willow Grove Ave. Box 130/Philadelphia, PA 19118)

TN T P • They Never Tasted Pleasure 7"

The vocals are obnoxious high pitched screech. Apparently TN T P began as a cover band and evolved into doing their own stuff... slightly garagy sounding with some quick parts here and some slower parts there. TN T P's vocalist was once from this area and I thought his output would be way more odd and diverse than this, though there is certainly an odd element engulfing these songs. Well done and certainly ugly enough to scare away the neighbors. KM (\$3 to 123 Summerlin Dr./Chapel Hill, NC 27514)

TORN APART • 7"

Tom Apart tears the shit up. They play brutally hard and loud enough to keep flipping the damned 7" over and over. The same overtones remind me of Disembodied or Coalesce. Just take any other release that Ferret has put out in the last couple years. There's three songs on this disc and I've already shit my pants from the beginning of the first song. This 7" is a must get. SA (Ferret Records/PO Box 4118/Highland Park, NJ 08904)

UNABOMERS • Stand For Something, Fall For Nothing 7"

It's a real unbummer that they spelled their name wrong on the cover. If they did it on purpose, I can't figure out why. The music is closer to pop punk than hardcore. But the vocals are growly and they kind of got on my nerves. It reminded me of the music that used to be in old skate movies from the 80's. Which I can't say is a good thing. RG (Amendment Records c/o Dave A./580 Mansmond Cres./Portsmouth, VA 23707)

THE UNPLEASANTS • Songs About Girls 7"

Looks like Mark missed one... this is pop-punk at its most typical. At least it's not a bad Pennywise rip-off. It's more Ramones (uh-uh-uh-uh) with the usual chords, notes, breaks, vocal techniques, etc. that are associated with that style. Even a little ska influence. Fucking great. (Sarcasm.) Really boring to me, but maybe you'd think it great if you like this stuff. To me, however, The Unpleasants are just that. DO (300 S. Edgewood Ave./LaGrange, IL 60525)

USUALS • heart-shaped 10"

Two ska songs here. Horns, female vocals, and lyrics about love, go figure... If you like ska then this will appeal. I suppose that this is mostly just a specialty item for fans of the Usuals. A better listen than 99% of the shit indie rock that I was forced to listen to in the last three months. KM (\$4.25 to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

VERY SECRETARY • Best Possible Souvenir CD

Just got home from a rocking hardcore show and wanted to listen to something to wind me down before sleepies. I find this CD in my pile and slide it in. It's so perfect for this winding down mood; snuggle up and read or think pleasant thoughts, musically lies kinda between The Sea and Cake and Low (I wouldn't recommend this to anyone who dislikes either of these bands). The singing reminds me of Promise Ring's slow, slightly off key, more abstract vocal work. I'm going to have pleasant dreams tonight. ADI (Mud Records/905 S. Lynn St./Urbana, IL 61801)

WALL • 7"

This Japanese hardcore band plays melodic and emotive stuff. Their songs have feeling and are well done. The vocals are in English with lyrics printed in English and Japanese. The vocal work is actually well done and only on a rare occasion does the English sound strange due to the Japanese accent. KM (Never Show Face/Naoki & Yossi Ando/5041-2 A-402 Sawa/Nishimachi Ina/Nagano 396/Japan)

THE WHAT-NOTS • CD

I have a soft heart for dual, male/female vocal ensembles. They seem to always create this synergistic beauty that has the ability to make mediocre music much better. This band draws vocal similarity to Samuel or Land Of The Wee Beesties, with the music being quite diverse. Musically, there is not anything spectacular here, but the vocals save it from pure mediocrity. I really wouldn't know how to classify this music. Upbeat is a definite adjective, and, possibly, so is funky. They do a lot of guitar picking and soloing over their music which is quite enjoyable and refreshing. The more recently recorded songs are much better than the older ones in terms of musical progression. This band plans on playing the local show house so they'd definitely be worth checking out. FGC (Fiver Recordings/784 Heathcove/Santa Cruz, CA 95062)

WOLFIE • Awful Mess Mystery CD

On Mud, pals of Braid and Sarge, Wolfie is indie-pop-rock with a lot of cuteness and no power whatsoever. Power is not their goal, however. Next-to-no distortion, lo-fi stuff with some synthesizer and decent melodies... but it sure wears thin after a short while. There's obviously a market for this style somewhere, but I doubt if it's with most *HeartAttack* readers. I don't mean to ride it too hard, because the kids know how to play... I just can't see folks who dig His Hero Is Gone and Submission Hold getting down to this. Simplicity is actually used quite effectively on this release and it grows on softies like me with some success, but even I can't handle too much of the sweetness. No edge is to be found on this disc. DO (Mud/905 S. Lynn St./Urbana, IL 61801)

WAIFLE • Breakfast

Violence 7"

This band was conceived by a story involving Kate Moss and a waffle house. They claim their music belongs to the genre of Breakfast Violence. In case you aren't familiar with it, it seems to me like a very raw hardcore sound. Its philosophy also incorporates an interesting paradox, in that it can be angry and amusing at the same time. Kind of like Alex Alfonsin of the Former Members. I can never tell if he's pissed off or trying to make you laugh. The sleeve and booklet are equally as interesting. Give it a look. DF (The Magic Bullet Record Co./251 Ridge Ave./State College, PA 16803)

THE WICKED FARLEYS • Sentinel And Enterprise CD

This is mostly just boring alterna rock with some kinda eclectic disjointed parts thrown in. Just does nothing for me, actually that isn't entirely true. When the singer kicks in I get tense, don't know why, something about his voice just grates on my nerves. BH (Big Top Records/955 Massachusetts Ave. #115/Cambridge, MA 02139)

YAPHET KOTTO • 7"

Yaphet Kotto is this new band from Santa Cruz that has been playing down here a lot lately. They are good people, and live they have a drive and energy that really comes through loud and clear. These songs do a good job of capturing their sound. They groove and rock, but also maintain a raw edge. They remind me of some olderounding bands that were playing emo before the genera was totally polluted by indie rock. I expect that their next release will be even better than this one. KM (S41 Analog Kid Records/320 A California St./Santa Cruz, CA 95064)

CORRUPTED/NOOTHGRUSH • split CD

Noothgrush play brutality in the pits of metal. Their Black Sabbath-style music is well appreciated and offers the more options of quick and clean suicides. The music is a lot slower than many of their contemporaries more comparable with Corrupted and not as slow as To Disappear. And they also cover "Crawl" by Neanderthal. They give us 3 songs but they are not short. The second song is just about 14 minutes. I can't talk the other two but this one I could do without. Corrupted plays modern metal in the same tempo but the songs here unfortunately raise up any anger out of me. These brutality bastards are from Japan, the home of some of the best brutality and noise out there, but I can't get into them as much as I would like. I think they are trying to compete with Toadflap. It's the "slowest and sluggiest song" contest. But if you are looking for dark rage or the dead alive you might find it here. They only give two songs but they last 25 minutes of the CD. It's probably the longest CD I've listened to all day and it's only 47 minutes long. SA (Reservoir Records/PO Box 790366/Middle Village, NY 11379-0366)

IDI AMIN/DEAD END • split 7"

Yuck. Ugly record and ugly music. Sometimes that can be totally cool, but this time around I was totally thrilled when each side came to an end... okay so they play really fast, have harsh vocals, and lyrics about the dismal place we call earth... KM (Fusion Records/178 S. Main St./Akron, OH 44308)

CONVERGE/COALESCE • split 7"

One song by each band at a quick 45rpm. Coalesce plays a heavy song at mid tempo with growling vocals. A good song but I thought it was a little repetitive. Converge speeds it up with more yelling and a little bit more chaos. Towards the middle it really starts to rock hard. It finishes off by fading away, with the chorus still lacking, leaving you wanting more, which is a good thing. RG (Life/214A Mountain St. East #14/Worcester, MA 01606)

VOMITUS/FLUX OF DISORDER • split 7"

Without question the Vomitus side of this record contains the most wicked vocal work I have ever heard... They use a mix of deep death metal vocals with some sort of banshee or howler monkey along side. There's even some phantom singing. It was almost too much for me to take. The FOD side is more standard crunch punk, but still is pretty good. Five songs in all with lyrics included. DF (\$3.50 to Nonsense Recordings/PO Box 381143/Clinton Twp., MI 48038-0073)

POSITIVE STATE/THE TWENTY TWO'S • split 7"

The Twenty Two's have an older punk sound that is pretty good. I didn't recognize that their second song was a Screem cover until after I thought to myself, "Damn, this sounds a lot like Screem." Positive State plays faster and their general approach is a lot more noisy. The vocals are slightly Born Against sounding. Not much in terms of packaging, but the screened sleeves are mildly interesting. KM (Torque Records)

FACEDOWN/EARTHMOVER • split 7"

Facedown are from Belgium and they remind me of a lot of classic Belgian hardcore. Mosh influenced, slightly metal, and very produced. It is a popular sound, and there certainly is no shortage of bands doing this sound. Facedown do it well however. Earthmover also play mosh influenced hardcore with a dose of metal. Their sound isn't as well produced and that gives their songs a raw feel that Facedown lack. If you are into this genera then this one will not disappoint. KM (Moo Cow/PO Box 616/Madison, WI 53701)

AK 47/ANARCHUS • 7"

Anarchus play four songs of driving, heavy punk stuff. Metal influenced, in that crust way, but way harsher. AK 47 live up to their name with three songs that come straight for you, like a bullet in the head. It sounds almost like they have a drum machine the way the beats rat-tat-tat, but it is probably just a double bass pedal. One song is slower, but most of them just power past. The vocals are a lot clearer, but they have every bit as hard as Anarchus. LO (Anomie/Feldsieper StraÙe 13/44809 Bochum/Germany)

NOOTHGRUSH/GASP • split 7"

Both bands sound really good at 45rpm but I'm pretty sure its supposed to be at 33. Noothgrush at 45 sounds pretty Sabbath metalish, while down at 33 it's more sludge that never finds its way out of the swamp, drowning in the quicksand. Gasp reminds me a bit of Karp in that guitar-noise-distorted-bass kind of way. They start out all sludgy, then eventually turn into fast chaos that leads into the noise ending. A better production or mastering would've helped Gasp because the sound quality kinda loses it in a few places. ADI (Clean Plate/PO Box 709 College/Amherst, MA 01001)

BEACON/CONTRIBUTE • split 7"

Terrible package job on this English import. Beacon is a little metallic for me. Crunk guitars and weird, deep vocals with crazy effects. My bassball coach used to always tell me not to aim when I threw to first base, but to simply let myself and throw it. These guys are aiming too hard and not letting it flow effortlessly. Tribute seems to be more comfortable with their playing. It rubs me the way that Split Lip does. Mentioning that I can dig it. They have a bit of the galloping guitar that Split Lip or Chamberlain, I guess, used on their last album and, also like them, the vocals seem a little flat at points. Overall, however, this is quality "emo." I can't help but to keep time with my foot and nod my head as I write this. Pretty nice start for Spread. DO (Spread/Flat 2, 1 Ashdon Rd./Cambridge/B4 2BD/United Kingdom)

DEVOID OF FAITH/9 SHOCKS TERROR • split 7"

9 Shocks Terror plays solid hardcore with a frantic screamer for a vocalist. In fact most of their songs attack is derived from the piercing vocals. Devoid Of Faith also play solid hardcore but they back it up with gruff vocals, deep down in the throat growling. If you ignore the vocal difference, it can be said that both of these bands are playing classic 80s hardcore. Their sounds are rooted in hardcore rather than in metal or extreme rock or pop. Good stuff for me to listen to. KM (Gloom Records/PO Box 14255/Albany, NY 12212)

TEMPO ZERO/EVERSOR • split 7"

Two bands from the country shaped like a boot. Tempo Zero have a definite Fuel/Fugazi influence in their music. Having said this, imagine such a band singing in Italian, but playing a little more with meter variation and vocal arrangement. Refreshingly, Eversor are much more influenced by indie rock. This means we hear a combination of clean guitar picking evenly mixed with solid and distorted guitar strumming. These guys sound very, very similar to Blueprint, with the vocals being almost identical. It is somewhat uncanny. If it's a coincidence, then it's one big fucking coincidence. If not, it's pretty much a rip-off, but a good one at that. But then again, almost all indie rock today has digressed into a gigantic heap of forgery, so what can I say? Very decent. FGC (Emphasy/PO Box 238/11100 Aosta/Italy)

KILL THE MAN WHO QUESTIONS/THE SHOPLIFTERS • split 7"

KTMWQ starts out with someone interviewing a few people on what they think about the PC movement in the punk scene. The last person says, "I think it's bullshit." "Why?" "I don't know." The band get their point across in the next song on why they think, "Your backlash against a PC hysteria is a fucking joke." They play older style hardcore with dual female/male vocals. The Shoplifters play relatively fast punk that also has an older sound to it. Their lyrics are about things that are fucked up in our society. It says 1997, but I swear I saw this out in a record store a couple of years ago. RG (The Shoplifters/901 Maple Ave./Wilmington, DE 19809)

BOREHOLE/KING SUPA • split CD

Borehole are pretty good. Punk rock that is melodic and still sort of crazy when the song comes together. The snotty vocals and drums just pound as one. In a strange way, they remind me of Heroin and Fugazi. Borehole's stuff isn't quite as good, but the song construction seems really influenced by those bands. King Supa do faster, sloppier, almost poppy punk stuff. They have a crazier sound, like Harriet the Spy or Cornelius. Sometimes they slow it down, but they always come back to the quick stuff. Twenty songs, none of them longer than two and a half minutes. Thoughtful lyrics, too. LO (\$5 to Lying At Rock And Manger/830 Elizabeth Dr./Corvallis, OR 97330)

SLIGHT SLAPPERS/SHORT HATE TEMPER • 12"

Whoa milley! ARE YOU READY TO RUMMBLE!!? Damn, this record will beat you severely. Both bands thrash the hell out of everything your mother warned you about. Slight Slappers, oh man the only slapping these guys give you would be like a drunken Nun on a mission sent by the Almighty himself. Short Hate Temper, damn straight these boys are angry. Chuck's pick of the month. Let the carnage resume. CH (Sound Pollution Records/PO Box 17742/Covington, KY 41017)

ABATHAKOTHIE/ULTIMATE WARRIORS • 7"

It's hard to describe exactly what Abathakothie sound like. More than anything, they sound like a plane wreck. Super-slow, speed-high pitched screams and a loud crash. The Ultimate Warriors do what they call "nazo wrestle violence." There are nine songs on their side of the seven inch, so obviously they are super fast. Unfortunately, there is no precision and most of the songs just sound like vomiting. They are looking to offend someone in many of their songs, but more than anything else they complain about something not being tough enough for them. They do Crippled Youth and Got Covers, but really bad ones. LO (Moo Cow/PO Box 616/Madison, WI 53701)

I HATE MYSELF/STRIKEFORCE DIABLO • 7"

Florida seems to be busting at the seams with bands these days. I Hate Myself do the Still Life thing. Hell, the other day Leslie, Lisa, and I were listening to the First Crush CD comp and arguing about which song belonged to Still Life and I Hate Myself since their songs appeared back to back... the funny thing is that I thought I Hate Myself sounded more like Still Life than Still Life did! Strikeforce Diablo is on the other side. They are also emo city. Both bands are good and emo kids the world over should cheer at the thought of laying on their backs in a grassy field listening to these songs. KM (Jason/PO Box 13673/Gainesville, FL 32604)

DETESTATION/POSITIVE NEGATIVE • split 7"

The Detestation side is driving hardcore, but it's like driving through Kansas... it's a nice drive but it's sort of not interesting. Positive Negative are from Finland and are also driving. But theirs is more like a drive through Colorado... quite interesting. Five songs in all with lyrics in Finnish and English, in a nice booklet with stickers. Overall a nice product. DF (Fight Records/Turtolanmaenkatu 6 D 31/33710 Tampere/Finland)

HANDFUL OF DUST/SONG OF KERMAN • split 7"

Song Of Kerman do a really powerful, emotional sort of hardcore. Their song builds and moves with abundant feeling and vigor fronted by words with meaning. The second song is really just a spoken word and noise thing, but I liked it. I think this band would rock live. Handful Of Dust play two songs. The first one has an eerie intro that finally builds into a big rock sounding metal song. The spooky voices continue throughout the song behind the regular screaming vocals. Lots of drums and guitar that remind me of Converge. The second song is similar, except the vocals are electronic sounding giving it a more technological sound. On green vinyl. LO (Moo Cow/PO Box 616/Madison, WI 53701)

TUMULT/GOMORRHA • split 7"

Hard stuff from both bands. Tumult play seven songs of fury and resistance. Their lyrics are mostly inter-scene criticism and general unhappiness, which fits the sound well. They have a real strong guitar sound that crunches and grinds, while the drums pound each song to the end. Loud, powerful and awesome. Gomorra are heavier and manage to thrash out eight songs on their side. Their sound seems more metal influenced and overall their songs are pretty similar. The vocals oscillate from the deep, microphone-in-throat sound to the high pitched wail and they sing more about overall wretchedness and misery. LO (Anomic Records/Feldsieper Straße 13/44809 Bochum/Germany)

BIG DADDY SHOTGUN/JAZZ MAN'S NEEDLE • split 7"

B.D.S. comes at me with a blazing tune in the vein of a conglomerate of the old Indian Summer/Current 7", as if both sides were smashed together and some Drive Like Jehu was squirted on top. It's pretty dope and rather familiar. Sorta short, though. J.M.N. is rather loopy in their own right. A hint of the eerie Boys Life vocals with a touch of evil, some slower weird shit going on musically behind them and then some European police siren guitar playing... weird. Sort of spacey, sort of haunted house-ish... all-in-all, quite intriguing. Nothing worth mentioning packaging-wise. DO (Dacapo Ai Fine 7/904 Washington Blvd/Williamsport, PA 17701-3632)

SPIRIT OF YOUTH/ONE KING DOWN • split CD

Included on this CD are only two songs by One King Down, one of which was on the Bloodlust Revenge LP. The other was more melodic, and had a different, almost fun, feel to it, quite unlike their other stuff. No lyrics were included for either. The Spirit of Youth stuff was a bit more exciting to my ears, sounding like an amalgam of '88 and early '90's (think Unbroken) style hardcore. Their lyrics (kindly included) are pretty good and fairly untypical. I wouldn't mind hearing more from them. Fans of O.K.D. will probably be disappointed, but the Spirit of Youth stuff is definitely worth checking out if you're into the whole straight edge-centered area of hardcore. EW (GoodLife Recordings/PO Box 114/8500 Kortrijk/Belgium)

V/A • Cardboard Salvation? 7"

Burned Up Bled Dry, Deaththreat, F.M.D., Self Infliction, Chalkline, and Inept all somehow manage to squeeze a song on to this sucker. The covers are hand screened and the enclosed lyric sheet has a bit about all the bands. All of the music is on the noisy end. The comp itself is a benefit (for a homeless shelter in Memphis. DIY as fuck. KM (Genesis Twelve/1479 Carr Ave./Memphis, TN 38104)

V/A • Keskidee Vol. 1 7"

This has got to be one of the most bizarre compilations I've ever heard. This consists of four bands from four different countries: J Church representing the United States with their well-known brand of pop punk; Lupo Dido of Puerto Rico with dry and generic three-chord old school in the vein of early Social Distortion; Melmor from France, who, because of their incorporation of the violin, sound like some hideous, hybrid punk rock/square dance quartet; and Canada's Rhythm Activism who play a ballad similar to something you'd hear riding Pirates of the Caribbean. I could never buy this in good conscience, but its musical diversity gets some credit. All lyrics are sung and printed in their native languages, and also translated into French. FGC (Broken Ear/PO Box 660397/Sacramento, CA 95866)

V/A • The First Crush Compilation CD

This is about as emo as it gets. A compilation dedicated to stories about people's first crushes. I can just see all the emo kids getting all choked up as they read about how little Brett was smitten with Lisa, the most popular girl in school only to be ignored since Lisa was goo-goo eyed over Dan, who was a year older than her. The sound track for these timeless stories of love and loss are provided by Jessica Six, Emory Swank, Mineral, Fire That Burns, I Hate Myself, Still Life, Thoughts Of Ionesco, Yellow Road Priest, Jimmy Eat World, Eversor, and Stalag Seventeen. Emo city, baby, emo city. KM (Thick As Thieves/PO Box 7774/Austin, TX 78713)

V/A • Stop Homophobia 7"

A good comp featuring some good bands. Homomilitia, PowerSnatch, Decembrists, Mouthful, and the Halfings. Oh my God I love the Halfings song on here. Come on OI! OI! OI! we fuck boys that's so damn awesome. Definitely a street rock anthem. The recording is kind of shitty at some points. Nice production and a good message. CH (Turkey Baster Records/PO Box 222059/Dallas, TX 75222-2059)

V/A • Belladonna Series 7"

This is a benefit compilation for a homeless shelter in Florida. Sleepytime and Remington take up side one with their blend of rock and emo. On the other side Waltz and Strikeforce Diablo pick up the pace slightly, but continue to rock out with exuberance. Always nice to see benefit records. KM (Belladonna Series/PO Box 13673/Gainesville, FL 32604)

V/A • No Fate IV CDx2

Damn. A double CD compilation with 80 bands!! All kinds of music from the emotive and melodic Tempo Zero (Italy) to the heavy assault of Tumult (Germany)! All the bands have a place on the insert for lyrics and contact addresses and such... the bands include Bloomcore, Agent Youth, Kungfu Rick, Patarani, Crunch, Restos, Againe, Smash Your Face, Wag Play, Terrible Headache, Food Chain, Beast, and the list goes on and on... there are bands from America, Brazil, Japan, Chile, Finland, Norway, Sweden, Turkey, Croatia, and other places... H:G Fact must have released a song from every country in the world by now. KM (H:G Fact/401 Hongo-M2-36-2 Yayoi-Cho/Nakano/Tokyo 164/Japan)

V/A • Is The Human Heart So Selfish? LP

And yet another Food Not Bombs benefit compilation! This time Orlock, Bughammer, Griver, Wheeljack, Quadriacha, Party Of Helicopters, Aslund Constant, Cerberus Shoal, and others are included... The music varies in styles and most of the songs are pretty good. For the most part these bands play rock orientated hardcore. My favorite track was by Cerberus Shoal. They rule. Anyway, this is a good cause and a good compilation so get some music and help support one of the coolest grass roots organizations that a lot of punks are involved with... KM (8-9-3/PO Box 608/Athens, GA 30603)

V/A • Blicccccauuuuurrrrrghh 7"

This is the third in a series of records that Slap A Ham has put out over the years. The theme for this series is lots of bands and lots of songs. This issue has 73 bands and 84 songs. Some of the bands you might have heard of include: Meli Banani, MK Ultra, Palatka, The Judas Iscariot, Les Crados, Locust, In/Humanity, and Resin. There are several others you have heard of and many others you have not. The songs range in the three to ten second range. This is primarily just a novelty, but it is interesting at that. DF (Slap A Ham/PO Box 420843/San Francisco, CA 94142-4843)

V/A • From Stars Come Hearts 7"

The deceptive title kept me away from this one at first, but then I discovered that this is part emotive DIY hardcore, part oppressive noise, and part religious imagery, and not wimpy indie rock. Makara and Khmer Rouge lay siege to my brain with an assault of noise and distortion. I flipped it over, and Puritan and Rinse tried to finish me off with more distortion, speed, and noise. Messy and savage, this compilation documents the darker side of emo. KM (Witching Hour/PO Box 30287/Indianapolis, IN 46230-0287)

V/A • Five Missiles In Orbit CD

Wow! I thought all Barcelona had to offer was the '92 Olympics, let alone good hardcore music. This CD compilation contains five different bands representing the Spanish paradise. The music of Shanty Rd. primarily revolves around distinct and funky bass lines supported by simple guitar chords. This is slightly reminiscent of those occasional Boilermaker instrumentals you don't give much of a listen to. Young Ones are rather upbeat, using a lot of fancy guitar rhythms and cuts similar to Art Monk pop bands. Three Fingers play a little Jawbox mixed with various DC elements, my favorite tracks of the CD. Odg began sounding a lot like Samiam. The music is very upbeat, with a lot of vocal harmony, reminding me of England's Guns 'n Wankers. Slang sound pretty similar to Odg and Young Ones, but not as good. Unfortunately, none of vocals on this album are that great, and can occasionally be annoying because of the thick Spanish accents. Why isn't it that more foreign bands sing in their own languages? In all, this is a surprisingly decent release that I wouldn't mind adding to my collection of "International Hits." FGC (B-Core Disc/PO Box 35221/08080 Barcelona/Spain)

V/A • There Is A Light CD

This is a nice looking comp CD that features mostly Texas bands, with a few obvious exceptions. For the most part the music is all in the indie rock or emotive vein, though Kodiak does a thrashy hardcore tune. If you see some bands that you like then you'll probably like most of the other bands as well. The comp includes Dynamite Boy, Cedar Of Lebanon, Twelve Blades, The Stalag Seventeen, 2000 Yard Stare, Managra, Bruke 1905/The Surprise Party, Objection, Seraphim, Jessica Six, Silent Spring, Anomie, Dig Dug, Madeleine, Kodiak, and Paul Newman. Oh yeah, Braid is on here, too. KM (\$6 to Grimlake/PO Box 1888/Clute, TX 77531)

V/A • Kabuki Knights CD

A comp of new skool bands (ones that try to sound like Fat or Epitaph) put out from Germany with most of the bands spawning from various places in Europe. There are some good tracks and some bad ones. The highlight for me was the Propagandhi song taken from their rare split 10". This CD is also pretty lengthy: 68 minutes with 27 bands. Some of the bands are Facing Down, Buck Wild, Nations on Fire, Scarecrow and Falling To Pieces. The record label behind this seems cool, standing for animal liberation, freedom and the likes. ADI (PO Box 3140/55396 Bingen/Germany)

V/A • The Caligula Effect CD

This is a good comp with lots of up and coming hardcore bands. Encyclopedia Of American Traitors gets the award for the band with the longest song, and PIGDESTROYER gets the award for using a graphic from *Fallout*. Other bands include Manual 7, Amalgamation, Hand Of God, Enemy Soil, Madison, Built In Enemy, Hour Turn, Fuse 12, Reversal Of Man, and Stillguard. The CD comes with a booklet, and is exceptionally cheap. Definitely worth picking up especially considering the price. KM (Catechism/3512 Carson Dr./Woodbridge, VA 22913)

V/A • Chumpire 100 CD

Like many compilations, this has too many songs, which wouldn't be a bad thing but a great majority of them are really, really bad. There are 31 tracks on this CD from over 25 different bands from the Pennsylvania area. Unfortunately, I haven't heard of any of the "artists," and the ones I thought I recognized turned out to be completely different groups carrying the same names. Many of the recordings on this compilation are of horrible sound quality, some being created by four tracks and cassette recorders. This mixes various styles of punk music, and I wouldn't even recommend this to someone with the greatest amount of Pennsylvania pride. What a disaster. FGC (Chumpire/PO Box 680/Conneaut Lake, PA 16316-0680)

V/A • You, Who Are Innocent... 7"

This is a great little animal rights compilation with proceeds going to two animal rights groups. The booklet has information about animal rights, the organizations involved, vegans, and a page about each of the bands. The music is provided by Morning Again, Detestation, Capitalist Casualties, Tho Ko Losi, and Upset. It is a good mixture, with most of the music being on the harsh and oppressive end of the spectrum. A good choice. KM (Catchphaze/PO Box 533/Waddell, AZ 85355)

V/A • Platform 7"

Here we find an impressive DIY 7" compilation from Japan. Wall play melodic and soulful emotive hardcore stuff; head poppin' and torso gyrating. Envy play harder than Wall, and yet they too have an emotive feel in the vocals; throbbing and cracking. Swipe are my favorite on this one because their music has a melodic feel with a slightly frantic influence; they remind me of some of the better French stuff in some ways. Good. Wise Up finish up with a melodic tune that alternates between quiet drifting parts and slightly harder melodic parts. All four bands play similar music, and none of them sound alike. I enjoyed listening to this one... KM (Never Show Face/Naoki & Yossi Ando/5041-2 A-402 Sawa/Nishimachi Ina/Nagano 396/Japan)

V/A • Voices CD

Documenting a specific hardcore scene of Sao Paulo, Brazil, this compilation gives the listener a taste of four different bands, each contributing four tracks. The four groups are Newspeak, Self-Conviction, Sight For Sore Eyes, and Point of No Return. They all sound pretty much alike, playing metallic straight edge influenced hardcore in such tradition similar to groups like Outspoken, and the many bands on Revelation. While I am not really into the musical content, I appreciate what their scene represents; if anyone is at all familiar with the history and current situation of Brazilian social life and politics (Governmental corruption, political imprisonment, executions of innocent adults and children), then one would probably understand why a hardcore scene would provide a necessary and beneficial sanctuary for the youth living there. I support this scene and hope to hear more bands coming from this area of the globe with different styles of music. FGC (Liberation/Caixa Postal 4193/Sao Paulo - SP 01061-970/Brazil)

V/A • Second Hand Citizens Vol. 1 7"

Normally I wouldn't really think too much about a compilation like this. The music is all pretty good. Dissucks, Under Privileged Nation, Kill The Man Who Questions, and Manual Seven play basic hardcore punk stuff, with Kill The Man Who Questions being the highlight... but then at end of the comp there is an Ink And Dagger song. I guess they are also from Pennsylvania, but they seem slightly out of place on this record. Anyway, a nice little record for fans of the Pennsylvania scene. KM (Second Hand Citizen Records/505 East Darby Rd./Havertown, PA 19083)

AGH! Demo reviews! Run, run, run for your lives!!

KELLOG'S EMOCORE FLAKES • demo

This could have been much better if it wasn't for the neglect of decent sound quality. Prior to this tape, I had never heard Italian hardcore, but if these songs are somewhat representative of the direction hardcore bands in Italy are pursuing, then I wouldn't mind giving that area of the world some extra future attention. This demo consists of five songs, with a couple that sound similar to Boy Sets Fire. They combine driving and varying emotive rock, with a lot of vocal harmonizing that occasionally gets off-key, along with the main vocals. Because of his accent, the singer tends to sound a lot like Greg Graffin from Bad Religion. This demo is pretty good, and I wouldn't mind hearing a full release of better sound quality in the future by this band. Hopefully, they will have changed their name by then. FGC (Survive Records/V.le Primavera 4/16100 Genova/Italy)

ETERNA INOCENCIA • Dias Tristes tape

Another Argentinean band, again with lyrics in Spanish, but the song titles display an affinity for skateboarding. The layout looks really good, and the music is in the vein of Good Riddance and similar outfits. I just wish I could read Spanish. EW (Our Records/CC 4380/CP(1000) BS AS/Argentina)

REFERENCE 21 • The Symbol demo

I think a new genre is being defined here. By my guess, these folks are from the Italian speaking southern part of Switzerland, but that's close enough to be included in what I'll call Eastern European demento-metal. It's metal, definitely, with a hardcore influence, usually filtered through some grazing phaser, is always a bit off kilter, and usually comes from Eastern Europe. This definitely fits. EW (c/o Fabio Colombo/Via alla Chiesa/CH 6807 Taverne CTI)

COMPUTER COUGAR • demo

This is the new project that Jon Hiltz, Charles Maggio, Dave Milone, and Nick Forte are working on. If you like listening to early Wire, Gang of Four, and 999 then you will like this as much as I do. This is so new wave right down to the lyrics and graphics on the demo cover. 33b (PO Box 356/River Edge, NJ 07661)

DOWNSHIFT • Soul Stealer demo

Well, I guess a city wouldn't be complete without a straight-edge scene, including Danville, CA. Downshift is your straightforward, metallic straight-edge hardcore band similar in sound to, um, oh, every straight-edge metal band in existence! The music ranges from chugga-chugga, crunch metal to duple metered tempo, with vocals sounding similar to D.R.I. or Eyelid. Positives: Decent sound quality; tight and well-played music; no cliché group singing. Negatives: Very generic; cheesy echo effects on vocals. FGC (\$3ppd to PO BoXXX 2165/Danville, CA 94526-7125)

ELEVENTH HOUR CONFESSION • demo

I swear I've heard this singer before, but I can't figure out where. Anyway, she sings melodically over driving indie/emo which is played with feeling and a fair amount of precision. The pretty vocals don't usually go with the more powerful music but once in a while work out OK. All in all, better than most demos that I have to review. Keep an eye out. ADI (\$3ppd to 514 Delaware Ave./Baltimore, MD 21286)

LEGION OF DOOM • demo

Sounds like a band Chuck's "best friends" would be in. In other words, crappy crust. Eight songs last maybe 10 minutes making me not hate this band as much as I would have if they'd made me sit through a half hour. ADI (666 South Washington St./Medford, WI 54451)

ANODYNE • tape

A bit like Rorschach only not quite as intense or raw sounding. I liked some of this and some of it was so-so. BH (PO Box 398073/Cambridge, MA 02139)

PORTRAIT • demo

Atlanta has been producing a lot of good and innovative bands lately, and Portrait is no exception. Similar in sound to previous Atlantians, Inkwell, with, at times, a more metallic tinge, Portrait uses a lot of beautifully emotive guitar picking melodies that are enhanced with chorus effect. When distortion ensues, they rely on many partial scale-like riffs that can be heard by bands such as Incurable Complaint. One thing that I really enjoy about Portrait that distinguishes them from other bands of the Screamo genre is their incorporation of the viola. Vocals consist of off-key singing to your typical high-pitched, "I'm-on-fire-screaming-for-dear-life" crying. The packaging is very personal. In addition to a booklet that contains lyrics and personal anecdotes is a sticker, patch, and hand-painted cover like that of the first Amber Inn 7". There was a lot of work put into this whole production to ensure a content buyer/listener, and that I am. I've already sent away for mine. FGC (\$2 plus stamps to PO Box 55462/Atlanta, GA 30308)

SUBTERRANEAN KIDS • demo

This tape is a live performance of a longtime Argentinean band. The music is fast old school hardcore, with vocals sounding like Jello Biafra meets Gerardo. Pretty annoying, and stuff I couldn't seem to get in to. This isn't too suave. FGC (Sniffing Recording Industries/CC 213 SUC 12 (B)/CP (1412) BS AS/Argentina)

SINSICK • demo

Wannabe mosh metal. Well, I guess it is mosh metal, just not very good. EW (378 Hunter St. W/Hamilton, ON/L8P 1S9/Canada)

SLANDER • tape

Straight forward is somewhat poppy punk. Very much in the vein of older East Bay stuff, reminds me of Corrupted Morals or something of that sort that would have been on Very Small or Lookout records years ago. BH (24713 State St./Meadville, PA 16335)

RANDOM CONFLICT • demo

I don't know what you call this stuff, but it exists everywhere, and can be identified by the relentless boom-chop of the drums and lyrics like "Get the fuck out of my way" and "Fuck society." I wouldn't know what to compare it to besides local bands, so I'll give you some names from their thanx list, hopefully that will give you an idea—Teen Idols, Black Fork, Pezz, Lethargic, Anti-Crisis, Primitives, No Class. That good? EW (PO Box 12262/Huntsville, AL 35815)

JASMIN • demo

Jasmin covers the same territory as a local Phoenix band of some moons ago called Network Rune. Sing-soony female vocals drift over the stew of flowing melody (flowing like a river, not like a stream), spiced up a little with a dash of dissonance and a few handfuls of faltering beats, you know the sound, although I'm not sure what to compare it to. I liked the Network Rune thing, Jasmin I could live without. That's my opinion, for what it's worth. EW (c/o Bombers/c.p. 29/04011 Apriia (LT)/Italy)

RALLY CAP • demo

Straight edge hardcore with a punk feel to it, simple music. Lyrics about straight edge, the pit, friends, etc. Recording is very raw, but captures the sound they are trying to get. Not much to say, typical, safe, been done. Nonetheless, probably a fun band. ABB (Greg Polard/111 Bonnet Ln./Hatboro, PA 19040)

TRY FAIL TRY • demo

Quite honestly, the music on this tape doesn't really excite me personally, what does is the quality and commitment inherent in this tape and its accompanying package. The lyric booklet looks really good and functions just as well, with the meaning behind it clearly understood. Separate writings were included from each of the band's members, intimately connecting the personal and political. All intelligent, plus they managed to get a good recording (which most bands don't even bother with), and they even screened a two color cover on the envelope the goods came in. This is what hardcore means. EW (Applied Ideals/174 Alcoa Ave./Edison, NJ 08837)

FAULTER • demo

What one would imagine a band called Faulter to sound like: noisy, screamy, disjointed, but they faulter at retaining any coherence or direction. If making lots of noise was their mission, consider it successful. EW (197 Stonegate Dr./Staten Island, NY 10304)

SPLASHDOWN • Full Of Hope demo

Really nice recording on this one. The music is reminiscent of the whole melodic power punk thing going on in the Bay area circa 1990 that grew into the Fat Wreck Chords sound. I think. Not bad. EW (Ignority Presswork and Recordings/Sieroszewskiego 52 10/24100 PuLawy/Poland)

TO DREAM OF AUTUMN • demo

I can tell that this band has still strong musical and vocal ties to the '92-'94 emo years. The same music that put Repercussion, Unleaded and Anomaly at their prime back then. You can kinda guess directly from the name that it will be some sort of emo band. A good band from today to compare them to would be Weak Link Breaks because the raspy high end screams and music work well with each other when they do combine forces. It's also got its hard part too but that is still kept in the catchy context of the rest of the songs. If only the recording was actually bearable, this demo be good. That's the problem with demos, most of the recordings just suck and it ruins the whole sound. To Dream Of Autumn is band to look out for. SA (947 Melrose Blvd./Pickerington, OH 43201)

PLANET AND BETH • Karaoke Is Ass tape

This is the kind of thing that is interesting to the people making the music at the time but not the sort of thing that anyone would want to listen to. Two guitars that just drone the same thing over and over in this sorta dreamy way. Just goes nowhere fast. BH (Easy Subcult/#101 La Bellina/1-2-4 Shioyaki, Ichikawa Shi, Chiba Ken/272 Japan)

POLITICAL SUICIDE • demo

Difficult to get through because it is a live, noisy recording that sounds like it was recorded through a boom box. Straight up punk rock with simple, to the point, funny lyrics about jocks, politics, rednecks, etc. Another typical, safe, been done band. I can't get through this one in its entirety though because there are a million songs and the recording is just awful. This thing is horrible. ABB (no address)

IDTAMIN • demo

Fast and chaotic, with a lot of screaming, shouting, and other effects produced by challenging the capabilities of their vocal chords. It seems as if the distorted bass is the only instrument keeping a solid structure to the songs. I can't really hear much of the guitars, and what is identifiable is usually just a bunch of discordant effects, frantic strumming, and feedback. These are one of those bands that would be fun to see live; I could imagine them jumping all over the place, violently smashing their teeth into the mics, while the audience does exactly the same. FGC (Weather Productions/PO Box 1982/Roanoke, VA 24007)

SOUL SYSTEM BLACKOUT • demo

Decently recorded and tightly played screamy hardcore/punk. No lyric sheet so I haven't got a clue as to what the guy is saying. Pretty fast, with a lot of parts where a distorted bass line is played over an aggressive drum beat accompanied by the guy screaming. The first b-side song has got some cool dramatic tempo changes in it. Doesn't stand out a whole lot, but a good first effort. Well done as far as demos go. ABB (PO Box 55783/Valencia, CA 91385)

STORMSHADOW • Dead Solid Perfect demo

A New Jersey trio who, like Michael Moore, preach about the evils of Corporate America. Their insert offers a lot of good side-info and resource material for a person to do their own research on the matter. Their music is diverse, mixing even a little swing and jazz occasionally with frantic and fast punk. All three of the members, which include a female, contribute on vocals which are screamed, shouted, and sung. The music can be upbeat and funky, but not annoyingly poppy. This means most all the songs are in a minor key, with the bass playing interesting and catchy lines that are assisted with rhythmically strummed guitars. Very discordant, but distinguishable. This is something one could dance to, but probably wouldn't, giving in to just a bodily sway as with the rest of the crowd. FGC (634 Monmouth Ave./Port Monmouth, NJ 07758)

ALL CHROME • demo

A rather unsavory and bland recipe for pop punk, including some badly measured and mixed flavors of Piebald and Uranium-9 Volt. Sounds like what I imagine chrome to taste like. I prefer Thai. EW (66 Green St./Fairhaven, MA 02719)

REACH THE SKY • demo

Fucking go!! Damn I had no idea that a demo could sound so fucking good. This is straight-up fast-tempo post-core. 4 songs of Boston's best giving songs comparable to Ensign and even to some of that old Lifetime we all know and love. I can see Mandel from Indecision doing something with these kids. And of course sing-a-longs are a necessity when it comes to hawd core and RTS won't finish a song without them. Altogether, this is a well done demo; something to keep in your collection for future reference to Boston's great post-core bands. Put your two finger go in the air and do a stage dive the next time you hear Reach the Sky. SA (Tortuga Records/PO Box 15608/Boston, MA 02215)

HIGHSCORE • It's For Real demo

Familiar with the NY SXE HC scene in the late 80's? Highscore sure is. Quite a bit better than the multitudes who attempt to resurrect this style, Highscore pulls out all the tricks and stops of the genre. Nice recording, too. Personally, I'd rather engage the real thing, but if your palate thirsts for modern day versions of a classic sound, Highscore is a perfect place to rehydrate. "It's for real—it's friendship." EW (c/o Sebastian Stronzik/Soester Str. 66/8155 Munster/Germany)

V/A • Destruye El Sexismo tape

This is coming from Argentina and the booklet is all in what I assume is Spanish. The booklet appears to have writings about sexism and also information about the bands. The tape itself includes previously released songs from Anomic, Better Than Your Hand, Instant Girl, Cojoba, Makia Subversiva, Hiccups, Submission Hold, Third World Planet, He's Dead Jim, and Spitboy. Some of the bands are obviously Canadian and American, but a few of them are also from Brazil, Uruguay, and France. A nice comp, especially for you Spanish speakers. KM (Civilizacion Violenta/C.C. 1768/(1000) Bs As/Argentina)

Los Chidos by Flech



ELEVEN STRAP • Burn demo

God, haven't these folks called it quits yet? Same horrible alterna-metal, yet this time there's only one song on this tape, thank god. Better not say anymore, it's copyrighted. EW (PO Box 3699/Rapid City, SD 57709)

FUERZA Y DECISION • For... Life demo

I wouldn't know much of anything about this demo; it's all in Spanish, but they appear to be straight edge, and their music is metal tinged, and is such that I keep expecting someone to yell "GO!" or "VA!" Maybe they have, and I just missed it. Well produced. I would love to go to South America, and when I'm there, I'd really like to see some shows because it seems they have a pretty well-developed scene down there. EW (XDeterminacionX Records/C.C. No. 29, Suc. Berazategui/C.P. 1884 Bs. As./Argentina)

NEW YEAR • demo

Typical straightforward straight edge hardcore. I really can't get into it at all. The songs all sound identical to each other. There may be some distinct differences in some chords here and there but the vocalist's scream doesn't change with the tempo at all. It just doesn't work for me. SA (PO Box 49712/Austin, TX 78765)

HAMMER OF GOD • demo

Dear Mr. Stinko (the creator of HoG): you are sick, do not take this as a compliment in any way. Do you seriously think anyone will enjoy this, all you did was play with your stupid tone-wave-noise maker over Wallys ridiculous talk show. I hate you for making me listen to this. So, so, so, so boring. ADI (no address to send boxes of Gutter's shit to)

PREHUMAN BLASPHEMY • demo

The cover depicts a fetus, though I'm not sure what the message is. Energy. Lots of it, in the form of a three piece. The drummer should play for Acid, the bassist for Bad Brains, and the guitarist... well, I don't know, in the presence of the first two, the guitar gets kinda lost. The singing sounds kinda like Eddie from Guyver-One. I got tired of this, maybe cause it doesn't grab me, maybe because I'm irritable. Does that give you a good idea? OK, good. EW (John Isaiah Casas/1229 Taft Ln./Corona, CA 91719)

VASTA TRIX • tape

Moshy at times, melodic at others. The Moshy parts are a bit stilted sounding, the melodic parts sound like Pearl Jam with a whiney singer and boring guitar solos. Very uninteresting this I found to be. BH (Bramleylaan 54/1695 HG Blokker/Netherlands)

THE SILENCE OF HEAVEN'S CHAIR... • Kill The

Slavemaster demo
God, do I just want to throw this trash away as soon I can. I can't stand this shit any longer, it is so damn annoying that people can be so damn ignorant. OK, take this most pathetic line I've ever heard, "All (yeah, these idiots even underline this "all") people tied to the factory farm industry, animal testing, etc. should be killed the same way as they kill the animals." Give me a fucking break. As animal conscious myself and the scene is, this violence through an ignorant line such as that doesn't solve the fucking problem. Whenever I hear shit like this it makes me think of the KKK and their ignorant step to kill off all minorities. This is a waste of anybody's time. Avoid this band at all cost. SA (3010 W. Acre Ave./Franklin, WI 53132)

LIFE'S HALT • demo

Young, idealistic, and influenced by mid 80's straight edge. Life's Halt could fit right in on one of those Skate Rock comps of yesteryear, right along with McShred, McRad, etc. Brings back fond memories of risers, huge wheels, single tails, and Suicidal Tendencies hats (bills flipped up, of course). Let's go slam! EW (1744 W. 25th St./Los Angeles, CA 90018)

IRON SKULL • demo

Almost like Damage I.D., except further into crossover, louder chorus back-ups, and not as hard-hitting. The image of boots and braces is still there. EW (Repel)

COUNTERPOISE • demo

Back in the early days of high school, I knew this guy named Todd. He had spiky hair, a leather jacket with one arm completely covered in safety pins, and on all of his clothing were band names, anarchy and equality symbols, and slogans like "domination ain't world peace" and so on. He was 21 at the time. He always smelled, had played the drums for 10 years but refused to practice because he thought it was punk to suck, and was usually drunk or making plans to get that way. Anyway, this demo sounds almost exactly like the band he and I played in, three chord angry punk with that classic punk beat, with lyrics proclaiming "I despise corporations" and "anarchy for you and me." By the way, the other day I saw Todd sitting at the bus stop. He still has a green mohawk and probably still smells, and I imagine was on his way to getting drunk. Smash the state. EW (8989 Paw Paw Ln./Cincinnati, OH 45236)

DAMAGE I.D. • demo

Cro-Mags-era hardcore, crossover when it was beginning. Tough. More brutal, in my opinion, than most of the super-metal outfits banging around today. I can just see the bald heads circling. EW (Repel/PO Box 103401/45034 Essen/West Germany)

MEANING OF LIFE • Field Of Lifetime demo

This Japanese band calls themselves Emo-edge-jump-core which does a decent job of describing them. The singing is the best part, thought at times it doesn't seem like it meshes with the music. A better recording might have fixed the problem but at least everything is audible so the main point gets across. ADI (2-120, Shimizu, Shikamaku/Himeji, Hyogoken/672 Japan)

STAND OFF • demo

Muffled vocals, a slight mosh metal influence on the guitars, but mostly just that fucking over-played, over-annoying Fat type punk as fuck dribble that so many of these things fall back on. I guess Fat isn't a good description of this, but you know the beat, and the spew-out-lyrics-as-fast-as-you-can thing, so... yeah. I'm not moved in the slightest. EW (PO Box 721/Moss Beach, CA 94038)

USF • tape

Straight forward, if somewhat noisy, punk/hardcore. As a comparison I would say they sound like a sloppier Crudos. The note that comes with this claims that the songs are about Israeli issues which is why they didn't bother to translate the lyric sheet, which is in Hebrew. What they mean by Israeli issues then is anybody's guess (though a few of the song titles are in English: Skate Brigade and Zit Remedy). Nothing groundbreaking and the recording quality is a bit on the low side. BH (Fede Rotstein/PO Box 647/Nes-Tziona 74101/Israel)

REMUS • demo

"The unlabelable band" out of Memphis, TN. This demo certainly won't bowl anyone over musically, with its bad recording, the unsteady, out-of-key singing and imperfect guitar tones, but its sincerity is a definite plus. Jonathan also did a fine 'zine called *Deception* and I think that his melding of social, political and personal issues (homelessness, anti-smoking, -isms) is better explained in essay form than in song. Some garage-y punk, some indie-rock, some thrash, some of everything, but it's all a little too sloppy for me to get past the lyric sheet. Great morals, but not much to offer on the tape itself, I'm unhappy to report. DO (Genesis Twelve/1479 Carr Ave./Memphis, TN 38104)

EQUATION OF STATE • demo

Some of these songs are really good, in that punky hardcore chaos-inspired vein that bands like Jeremine use to shoot flaming to the moon and back, although E of S is not quite so accomplished. Pretty decent though, and if they manage to stay together awhile (contrary to the prevalent pattern of contemporary hardcore bands), they should be something to look out for. EW (Ian Hart/959 Ritchie Drive/Halifax, Nova Scotia/B3H 3P4/Canada)

BARACUS • demo

Awkward beats, overloaded guitars, muppet-like vocals, horribly simplistic song structures and an even worse recording account for yet another tape I'll be recording over. EW (525 Miller Dr./Elgin, IL 60123)

RELIEF • Detached tape

Mosh metal to a tee. Nothing new, sounds like all the others. I was asleep halfway thru the first song. BH (Christian Johansen/Mellommyr 12/1715 Yven/Norway)

NEW YEAR • demo

This is from Austin, Texas, and it isn't Indie rock. It is good and solid metallic hardcore, but nothing more than that. This sounds very similar to the metal, straight edge influenced hardcore that can be heard just about everywhere. However, I enjoyed many of the guitar lines, which caught my attention, rather than just passing it by. I think I could get into this, even more, if the vocals weren't as brute and typical of this genre of music. This is a decent release. FGC (Graham Williams/PO Box 49712/Austin, TX 78765)

POINT OF FEW • Controlled Silence demo

This is one of the better demos I've heard in while. Blasts of Drop Deadish speed blended with some mini shout-out parts and nodding-head parts. A nice mix and Point of Few pulls it off pretty darn well. Lots of sound bites in between songs help make this tape longer but also get irritating. Packaging layout pretty good, too. Nice, short and to the point. ADI (De Kiel 63 7908 LC Hoogeveen)

THE MAD DOGS VS. OBSTRUCTION • split-demo

Goof-core is back and doing fine in the form of the Mad Dogs. Obstruction is pretty similar musically, but they seem to have some political undertones to their songs. EW (\$3ppd to 6309 Burns #213/Austin, TX 78752)

THE SEBASTIAN COE • demo

Very Indian Summerish, uses the sloppy emo typing where all the mistakes have Xs over them. The lyrics are quite generic emo which I don't mind too much. The thing that confuses me is the recording; it sounds like the Mic(s) wasn't even in the room (maybe next door or something) and the VU needles on my tape deck are barely moving. If you liked Indian Summer, Embassy or Three Letter Engagement you might want to keep an eye out, but stay away from this poorly produced demo. ADI (Track Star/PO Box 60/Forked River, NJ 08731)

DIRECT ACTION/HOOLIGAN RIOT • split demo

Why oh why? I can't even tell the bands apart because the recordings so fucking shitty, totally pointless crustish shit. Sounds like something Chuck would record in his bedroom by himself using just a ghetto blaster. These bands need to evaluate why they're making music, if they expect other people to listen and enjoy it's going to take more work. If they just want to make music for themselves that's cool but leave me the fuck out of it. ADI (PO Box 1553/Mishawaka, IN 46546)

PAX ROMANA • demo

Sometimes chaotic, and sometimes melodic, but, usually, always driving. This sounds a lot like many Canadian hardcore bands such as Republic of Freedom Fighters and Shotmaker, with more chaos put into the mix. Vocals mix soft and subtle speaking with passionate shouting. They are enjoyable, and quite comprehensible. The music of Pax Romana is very good, and I hope to catch them sometime while I'm in the Los Angeles area. This is, undoubtedly, one of the better demos I have had to review, and I definitely recommend it for those who enjoy driving and emotional hardcore. FGC (4546 Peck Circle/La Verne, CA 91750)

DESTROY THEIR RACIST SYSTEM • compilation tape

About the only redeeming quality of this comp is the fact that it's a benefit for Anti-Racist Action in Greensboro, but I couldn't in good conscience recommend that anyone buy this. I could sell pieces of my own feces as a benefit for Food Not Bombs, but that doesn't mean that anyone would or should buy them. Horrible sound quality, no lyrics, no writing, just addresses, a statement of purpose, song list, propagandist cut-and-paste graphics, and a thanks list. The only band name I recognized was Spazz, and the rest was mostly mainstream sounding punk. I appreciate the intent, but before you manufacture something like this, ask yourself first: would folks be interested in this were it not connected to ARA? EW (False Sense/PO Box 49641/Greensboro, NC 27419-9641)

RELENTLESS • tape

These guys really want to be Rage Against the Machine. Kinda moshy with raphish vocals, that's what they're shooting for at least. It comes across as stilted and annoying. BH (353 N. Kentucky Ave./N. Massapequa, NY 11758)

KLEPHT • What Price Victory? demo

This whole tape just drones. This is my third attempt trying to listen to it, and every time my thoughts begin to wander, then my body follows. It's like if one took a punk rock band and erased all that was abrasive, leaving just a light blue depressionless landscape. Ok, now they're trying to do the spooky thing—no good. Some personality might be in order. EW (Dhiraj Bhardwaj/16 West Princes St./Glasgow, G4 9BP/Scotland/UK)

TARGET FOR AGGRESSION • Reconstructive Criticism demo

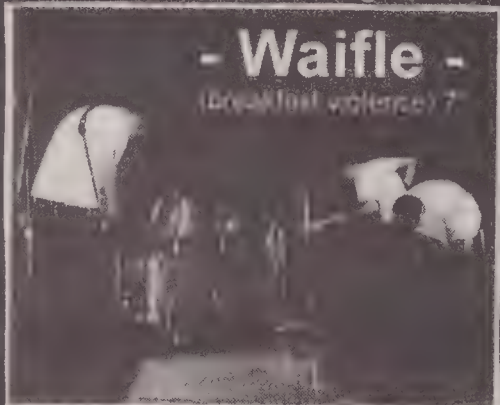
Try uniting the new and old Bleed, then make them rely on the more clichéd aspects of punk and its offshoots, and you have a fairly accurate description of Target for Aggression. Pretty decent lyrics, and the listen was not bad, but with a little maneuvering of their own creative abilities they could actually be exciting. EW (2716 Fillmore Rd./Richmond, VA 23235)

Left For Dead (top) by Shawn Scallen
Deathtreat (middle) by Dan Temple

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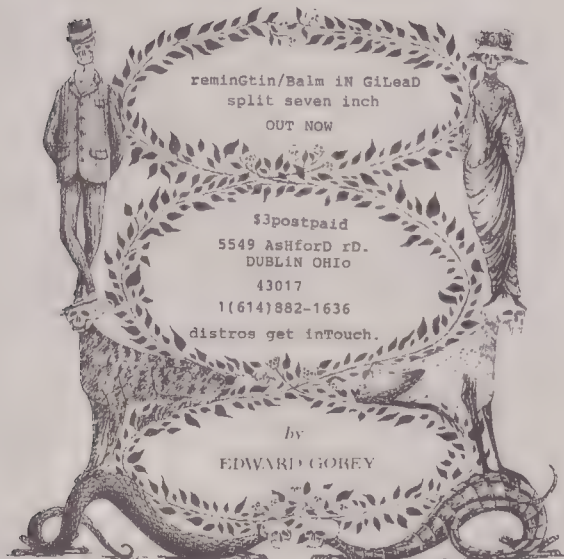
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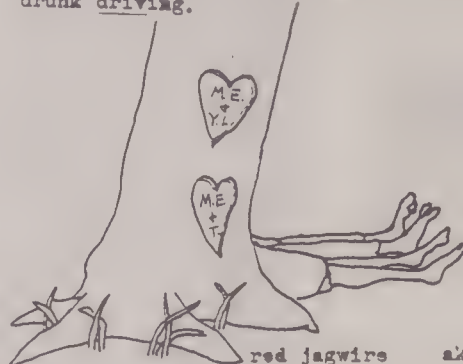
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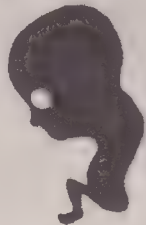
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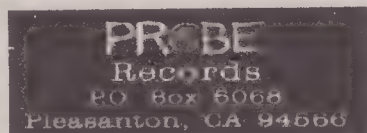
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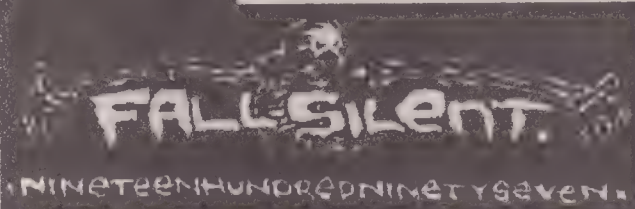
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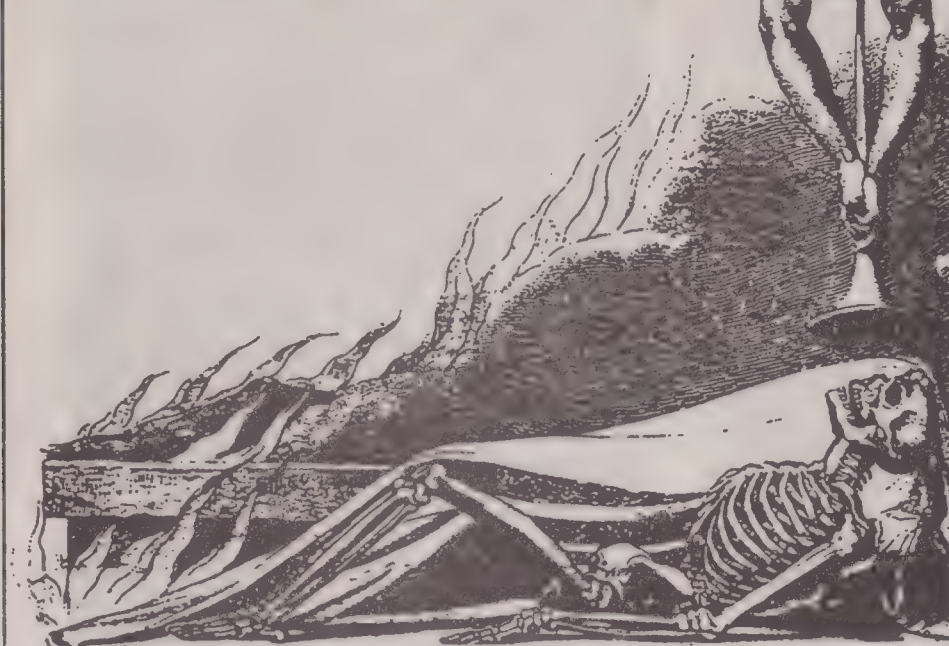
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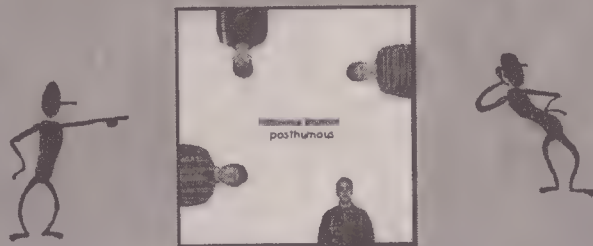
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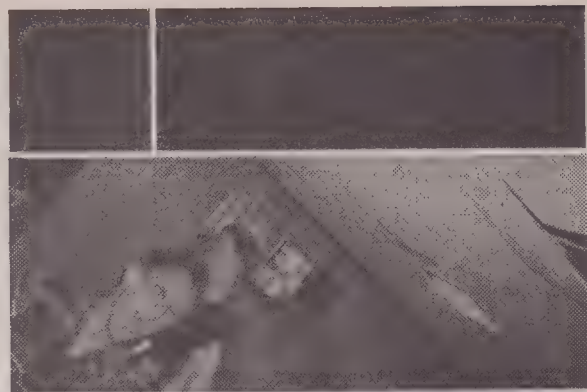
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'zine reviews

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ACTION 5.5x8.5 \$2 36pgs.

A photo project from the editor of *Stry 'Zine* and put out by Migraine Press. It reads backwards, just like *Stry*, but lacks any and all text; mostly pictures of streets and bands. Not as nice as, say, a coffee table book but still alright. LO (Migraine/PO Box 2337/Berkeley, CA 94702)

ALERT #2 5.5x8.5 \$2 48pgs.

A.L.F., reasons to adopt a vegetarian diet, PETA, ARA, Anarchism, Direct Action, reviews, and pictures; in essence, a 'zine marketed for the punk activist. Unfortunately, much of the content consists of columns in the form of motivational propaganda, as opposed to organized arguments for certain positions or views. The former I find fairly useless while the latter I find incredibly useful, whether I agree with the views or not. With the latter at least I can understand and come to some evaluation of the position, perhaps even change my mind on the matters. Celebrity advocates for PETA, such as Kim Basinger, do nothing for my evaluation of what PETA stands for, except provide grounds for the belief that the appeal to such a ridiculous authority is a sign of the ignorance of the party serving as the spokesperson for the organization. The column on anarchism is undeveloped and, in some aspects, poorly founded and misleading while the anti-racist column gives an interesting perspective on violence in the anti-racist movement, but fails to conduct an in depth investigation of the issue. I wasn't too impressed. ABB (Niki/PO Box 40006/75 King St. S/Waterloo, O.N./N2J 4V1/Canada)

ALICE IS AN ISLAND #3 5.5x8.5 \$1.64 48pgs.

Pieces on the Promise Keepers, the three movies of Kevin Smith, welfare reform, reflections on the editor's life, and lots of praise for Mötley Crüe. I enjoyed the more serious sections and hope that this 'zine continues to improve. LO (Robyn L. Morasco/Smith College/Box 8438/98 Green St./Northampton, MA 01063-0100)

ALL FOR NOTHING #2 5.5x8.5 \$1/trade 28pgs.

A personal 'zine of high caliber in which Ivan of Langley, B.C. wrestles with his ego, the people who were/are his friends, cops, loggers, white heterosexual males, and ultimately our society and it's power structures. He does this with intelligence and a clear head which makes *All For Nothing* a fine read indeed. Three sections are particularly special. In the first, Ivan describes how his dog helps him understand himself and his ability to love when he cannot find such support among fellow humans. In the second, he ends the 'zine telling of his struggle with his personal devil, his ego. The third is a rant that picks apart our sad and desperately corrupt society, exposing hidden cracks and faults with his theoretical sunlight. Ivan concludes this essay with a challenge that if delivered at the right time and place might start a riot. SJS (Ivan/PO Box 266043/Langley, B.C./V3A 8S2/Canada)

ALLIANCE #1 8.5x11 \$1.50 34pgs.

Alliance features interviews with The Bouncing Souls, Kill Your Idols, Shutdown, Inside, and Scott ex-Tripface. The Kill Your Idols interview discusses their name and the fact that they give out autographs. Sounds funny when you think about it... at first. There are also scene reports from around the country and the world. The reports mostly talk about the bands that are from the area. There are columns, stories, and some record reviews. It was put together nicely (except the page that had the pro wrestling poll was too black), making it a good first issue. RG (Alex Lichtenstein/119 W. Third St./West Islip, NY 11795)

ARMCHAIR WATERBOY #4 6x8 free 28pgs.

I think if I were in a pretentious coffee house sipping tea and watching this person read his poetry I could connect to it. As is, I did not. It's all pretty personal, but everything is so short it's hard to have the time to make the connection. A bit too minimalistic for me. LO (3418 W. 7th St./Little Rock, AR 72205)

ARMED WITH ANGER #5 5.5x8.5 \$2 36pgs.

When Richard was over visiting last summer he nailed interviews with Timojhen of Vacuum, Martin Sprouse of Pressure Drop Press, and Kent McClard of Ebullition (that's me!). The interviews are more like conversations and all have good detail and depth. This issue also has interviews with Stalingrad and Four Walls Falling, record reviews, and some stories from Richard's travels. Well put together and real. KM (PO Box 487/Bradford/BD2 4YU/UK)

ASS WHINE #8 5.5x8.5 \$1 20pgs.

Another silly, funny, endearing little comic about Carrie's life. Once again, she stresses about her non-existent sex life and loneliness issues. The comics induce a certain amount of empathy in the reader. That is, while we are giggling about her antics. I find this to be one of the more entertaining comics out there; so few manage to bridge the gap and create really human characters. *Asswhine* does. LO (Carrie McNinch/PO Box 481051/Los Angeles, CA 90048)

BACKSEAT #4 8x9 \$2 48pgs.

Minimalist and arty, yet still a magazine with plenty to read. Interesting letters and tidbits are just the beginning. There's also interviews with Coalesce, Zao, and a bunch of different scenesters about sex as well as articles on shareware and conspiracy theories. Fancy looking inside and out, the computerized graphics bring the whole project into focus. LO (PO Box 14113/Minneapolis, MN 55414)

BREAKING FREE #5 8.5x11 \$2 98pgs.

This is one thick 'zine! The majority of it consists of good, well copied photos of hardcore bands. However, there's also a few other cool things of interest: 7 Seconds interview, Unbroken/Impel summer 1995 west coast tour diary, a political conversation with Propagandhi, and various, heartfelt writings by one of the editors. There are two kids that do this 'zine, but from reading their writings you'd think it was done by only one. One guy has some pretty good personal rants on topics of beauty (and how we're impacted by society's constructions of it), sex, gang violence in hardcore, and even a short story (which I haven't read). I have a feeling that a lot of people would pass this off as typical, and it does have that feel to it. However, I like the small personal touch and the great photography. Hopefully we'll see an issue #6 before the millennium. MM (Chad Stroup/366 2nd Ave./Chula Vista, CA 91910)

BURN COLLECTOR #7 5.5x8.5 \$? 16pgs.

In traditional African culture, the griot was the one person who had to power to create and enhance culture since s/he was the one who handed down the oral history. It is an older view of today's great modern writer, someone who can weave words and create something more than a story. Few 'zine author's achieve this, but every time I pick up a copy of *Burn Collector* I see Al getting closer and closer. Maybe I am just tapping into some commonality, but his tales kick some serious butt. I found myself laughing and sighing at all the little elements he brings into "the stories of his life". (Fuck, that's a flattering review!) The only reason this one isn't on my top ten is because I already put his other 'zine on there. LO (Al Burian/307 Blue Ridge Rd./Carrboro, NC 27510)

BURN MY EYES OUT #1 5.5x8.5 32p 20pgs.

A nice little 'zine. Not too much to it, but some Still Life lyrics and a couple reviews. The bulk of the 'zine is taken up by the emo check list, which is pretty entertaining and made me laugh lots. "Emo as fuck." ADI (173 W. 9th Ave. Apt. 9/Columbus, OH 43201)

THE CECILKREWSON #1 5.5x8.5 \$1 40pgs.

A collection of short stories and poems from three writers. Surprisingly, the pieces are all pretty similar in style. Each writer seems to take on a Holden Caulfield narrative style; lots of feelings of discontent and antisocial behavior that are mixed with misogynist urges to get between a woman's legs. This really isn't my thing but I'm sure someone else would find it amazing. LO (Don Malkemes/2 Baldwin St. Apt. E/New Brunswick, NJ 08901)

CHARON 'ZINE #1 6x8.5 \$? 46pgs.

From a collective that is just starting in Austria comes *Charon 'Zine*. Mostly filled with articles and pieces by the members of the collective, all radiating a feeling of concern and excitement for the scene around them. I didn't care much for the show reviews, but the interview with Manface and the article on Cuba were quite good. There are also tons of reviews. LO (Horagasse 9/2500 Baden/Austria)

CHIMPS #4/ROCKPOOL #1/WEREWOLVES #3 5.5x8.5 \$3 72pgs.

Thank goodness for 'zines like this! After wading through all the shit, this is the kind of project that inspires me as a reader, that makes me think that all 'zines aren't shit. Each of these women have their own voice, a strong one which utilizes this format to cast out ideas. It's nice to read pieces by people who care, think and are concerned about their world. Write for this 'zine, read it, and get in touch with what 'zines should embody. LO (Layla/PO Box 2804/Brighton/BN2 2AU/UK)

CHUMPIRE #94 8.5x11 32p 2pgs.

In this issue, Greg gives about half the space to documenting the activities which result from the passing of his father. Meeting with relatives, splitting up belongings, reminiscing, and the like. Told straightforward with no concession to emotion, the story is remarkable and could be the high point so far in the *Chumpire* series. Other thoughts and concerns explored this time include small town radio, slow and fast music, and not looking your age—plus the usual assortment of 'zine, music, and movie reviews as well as information about shows and events in the wilds of western PA. Greg closes this issue with a recollection of Pittsburgh's short lived new music radio station—WXXP 100.7 circa the later 80s. Issue #95 is out now, too. SJS (Greg Knowles/PO Box 680/Conneaut Lake, PA 16316)

CHUMPIRE #96 8.5x11 32p 2pgs.

In this issue, Greg attempts to define metal, check out a Christian alterna-rock band on their own turf, and discusses the fashion choices of various punk/hc genres. There are a bunch of reviews (including a nice overview of a film called "Antonia's Line") and the usual batch of PA area music. SJS (see above address)

CHANGE 'ZINE #10 8.5x11 \$2 124pgs.

This has very comical and interesting interviews with members from Spazz, Ensign, and Converge. They were much more refreshing and entertaining than your typical interviews in other 'zines. The people at *Change 'Zine* are also basketball fanatics. A large and headlining section of this 'zine deals with hoop talk in which all of the NBA teams are discussed and future insight given. They have a rather large review section of music and 'zines, and a long interview with Lee Greenfield of *Sound Views* fanzine. Oh, and did I mention they love basketball? FGC (PO Box 1010 Village Station/New York, NY 10014-1010)

COITOS #5 4.25x5.5 \$? 40pgs.

This 'zine contains both creative stories and analytical articles. It starts out with a strong anti-work column from Tim Righteous, which details how to phase yourself into a non-work lifestyle, and returns later with a piece on the Kali Yuga excerpted from another source. The fiction bases itself heavily in the detail and description of what our senses take in. Interspersed between these pieces are numerous graphics, like paintings and a cartoon, that have been xeroxed onto this format. *Coitos* holds quite a bit of reading for its size and I enjoyed most of it. LO (Via Vico 22/00196 Rome/Italy)

COLLISIONS #2 4x5.5 \$? 32pgs.

More than anything, *Collisions* reminded me how much I need to brush up on my French. It is entirely in French, and definitely has a different look to it, with a whole bunch of little hand drawings floating around. It has letters, a few reviews, interviews with Kent McClard and Slapshot, features on non-violence and recycled paper, and a few other bits. Not only does the editor write about recycled paper, he also uses it, which I think is awesome. It's such a simple and necessary act, but most folks are down with it just in theory. That one factor often affects my decision to purchase 'zines/books, not that a 'zine can't be good if it's not on recycled paper, but it just shows me that whoever put it together not only cares about environmental issues (which affect every living and inanimate object on the planet), but is also willing to take responsibility for themselves. Kids like this are making a difference not only intellectually but also physically. Overall this is a pretty decent little number; I'd be interested in seeing more. EW (Christophe Levet/204, Rue Georges Maeder/38170 Seyssinet Pariset/France)

COMPTROL #1 4.25x5.5 32p 24pgs.

Includes articles on the United States' military spending, the tobacco industry's influence on politics, and a poem by Wendy O-Matik. The articles are well researched and approached critically. However, I find that the author almost cuts himself short in both pieces. He gets going with each of his points and seems to stop before they are fully developed. Regardless, his approach is well founded and well organized. He manages to get to the point and cut the rambling bullshit that I've been experiencing so much in 'zine writing lately. In his closing statements he points out the importance of the process of our activities. I'd say that the result, *Comptrol* #1, reflects the process, the author's efforts, as being honest, sincere, and good. Send a stamp, learn something. ABB (Dave Finzmire/106 Village Dr./State College, PA 16803)

CUDDLECORE #1 & #2 5.5x8.5 \$1 32pgs.

At first I thought: "nice name... barf", but after reading *Cuddlecure* I don't feel that way at all. Okay, so the name is still a little over the top, but the content is sincere enough to surpass that. Mostly writing about the ups and downs of life, as well as how punk rock plays its part. Every person who contributes to it comes off as very honest and real, the sort of person I would want to be friends with. It seems that most of the writers are just coming out teen restraints like high school and coming into his/her own; no one sounds like a dumb kid. Both issues have similar themes and highlights, and they look really good, too. Please make a #3! LO (Adam & Sara/2 Silver Fir Ct./Little Rock, AR 72212)

MAGAZINE 1: a place where goods or supplies are stored; warehouse
2: a room in which powder and other explosives are kept in a fort or a ship
3: a periodical containing miscellaneous pieces; articles, stories, poems, etc.
4: a holder in or on a gun for cartridges to be fed into the gun chamber

DAYDREAM NATION #4 4.25x5.5 64¢/trade 44pgs.
Personal anecdotes of the things that pass through this person's head. Though it wasn't bad, I sometimes found it hard to concentrate. After a while this style of stuff tends to all blend together. It's possible I could read this 'zine in another state of mind and find it amazing; it's a fickle situation. Topics discussed include love, brotherly relations, frustration, and feelings. LO (Jacob/4621 43rd Pl. N.W./Washington, DC 20016)

DEAL WITH IT #1 8.5x11 \$1 36pgs.
Ian Mackaye on the cover. Okay, I always love reading interviews with him. The interview starts out with the editor saying that he has never read an interview with Ian before. Does he live on Mars? Anyway, the interview sucked. Can you believe it? I was in shock. Moving on... I hesitate to call them interviews, but for lack of a better word there are also "interviews" with Smart Went Crazy, Lunachicks, The Donnas, and some kiss ass write ups about Converge and Ensign. The photos are nicely printed and the layout is simple but very effective. The content blows. To be honest I thought this 'zine sucked, deal with that. KM (333 E. Lancaster Ave. #109/Wynnewood, PA 19096)

THE DEAD HERRING #1 5.5x8.5 50¢ 16pgs.
An all out assault on things concerning fate and spirituality. Christianity gets the brunt of the blow, but straight edge and Krishna consciousness are also hit. This is to the point "religion is stupid, think for yourself" propaganda. The title reads "helping to cure those stigmata blues" and, man, are they right. LO (Derek/PO Box 68007/471 River Ave/R3L 2V9/Canada)

DESIGN NUMBER 816 #10 5.5x8.5 \$7 56pgs.
After a two year hiatus, Michelle returns with a penetrating look into her life and her being. As always, lots of really personal introspection and inspection. The themes are familiar: self-love, sexuality, peace of mind, etc., but Michelle has a way of expressing herself that makes it all stand out. I consider her part of that bigger personal/emo 'zine movement that took everyone by storm a few years ago and changed 'zines forever. Lots of people do it, but few do it well. Michelle does. LO (Michelle Luelien/PO Box 47908/Chicago, IL 60647)

DIMINUTIVE RAGE #3 5.5x8.5 \$1 24pgs.
Articles with a mind and a heart about social interaction and what is punk. There are also interviews with Kuolleet Kukot and Substandard. The layout is black on white, cut and paste style that works very well. Nice 'zine. LO (Saira/1951 W. Burnside #1654/Portland, OR 97209)

DIET SOCIETY #8 5.5x8.5 \$1 24pgs.
A real short read, and not very engaging. All the features seemed so short and surface that it didn't really grab me at all. Included are articles about the 60s English TV show "The Prisoner," "Are C3PO and R2D2 gay?", professional wrestling, UFOs, and the Zapatistas, plus reviews and a thought about why he does this 'zine. Like I said, pretty thin. My dad thought it was interesting, though, especially the part about "The Prisoner." EW (4520 Bennett Ave. #213/Austin, TX 78751)

DISTURBING THE PEACE #5 8.5x11 free 40pgs.
Interesting interview, plenty to read and load of attitude. This was actually one of the more entertaining 'zines I read this issue. The columns discuss topics like the sex industry, punk gossip, and transitions. Interviews with Charles Bronson, The Neurotics, and an older, reprinted interview of Amebix done by Pushead. I think this person is Pushead, Kent disagrees... maybe next issue I'll solve that one. LO (Stuart Schrader/9 Fenwick Rd./Whippany, NJ 07981)

THE DEVIL'S OTHER STORY #1-#3 5.5x8.5 32¢ 12pgs./20pgs./24pgs.
These are three issues that together build a pretty well defined emotional world. *The Devil's Other Story* is a series of essays and rants about our world, cultures and society, and the problems we face living in the world and with each other. The writing in issues #1 & #2 take the form of essays of varying lengths that explore a particular concern with a rant or an image laden introspective conversation. Issue #2 is particularly effective as it explores a relationship between two folks that seems destined for failure and unhappiness. The writings meander around and burr with stills taken from "Vertigo" which help set a gloomy mood. Some of the essays in issue #3 have more specific topics, but that does not get in the way of the sense of urgency and the enjoyable word construction that pervades this 'zine. SJS (922 Dartmouthglen Way/Baltimore, MD 21212)

DOMINO THEORY #7 5.5x8.5 \$7 32pgs.
Continuing as a renamed and revamped version of *Rendezvous With Violence*, this 'zine has a slick look ala *Punk Planet*. The articles and such deal mostly with personal opinions on the state of punk rock. One more structured piece is a short history of the Situationists. Lots of band photos and new school graphics. arts pull it all together. Too bad it isn't longer. LO (Justin Kollar/34 St. Stephen St./Boston, MA 02115)

DO NOT CRUSH 5.5x8.5 \$2 44pgs.
First off, I was really worried because the introduction made it seem like the people doing the 'zine wear those wrap-around shades, but after reading the 'zine I realized that they were merely victims of an awkward situation. Nonetheless, I still wonder why they ever decided to print the thing. Anyway, inside one can find many poems and stories dealing with social issues, political issues, philosophical issues, and the tails of life. Some of it is pretty interesting and thought stimulating, other stuff I had a hard time getting anything out of, and some of it was nearly unintelligible. As long as you can get into non-analytical writing there should be something here for you. ABB (Jon Howard/16 Broadway St. Apt. 3/ Somerville, MA 02145-3361)

EMPIRE 8.5x12 \$7 36pgs.
First off, let me just say that I got a very good feeling from this 'zine. The editor seems quite nice and that comes through in all the pieces where he discusses what's going on in his head. He also interviews Purusam, Kill Holiday, and Van Pelt as well as writing a bio for the Get Up And Goers and lots of reviews. LO (Andreas Hagberg/Fjärdingsmannav. 15/ 64332 Vingåker/Sweden)

ENNOBLED MIND #11 8.5x11 \$1 48pgs.
Really clean looking music and culture based magazine. This issue features interviews with Avail, The Promise Ring, Chris Jensen, and photographer Glen E. Friedman. (And these are actually good interviews.) Along with that are numerous reviews as well as some good pieces on things like community and education. Worth the time. LO (Jered/4315A S.E. 15th Ave./Portland, OR 97202)

EVERYOTHER #9 5.5x8.5 \$1 24pgs.
Oh, how nice, this comes with a calendar. Thanks folks. This issue contains an article on urban sociology, an interview with Fall Silent, information on what's going on in Richmond, phone numbers to call to undermine those who help hunters, and a bunch of reviews. This 'zine has a caring heart and a big funny bone. Groovy pink cover. LO (PO Box 14672/Richmond, VA 23221)

EXISTENCE #1 5.5x8.5 \$1 12pgs.
A quick read featuring an interview with the guitarist of Second Coming, and pieces on the state of the Seattle scene and environmental devastation by means of trash. LO (23530 N.E. Holladay Ct./Troutdale, OR 97060)

EXTINGUISH #5 8.5x11 \$2 72pgs.
This is the slickest, nicest-looking 'zine I've seen for some time and it spotlights all my indie-rock favorites, to boot. Sweet deal. Future issues will go by the title of *Stop Breathing*, from what I hear. The Promise Ring lends a fairly entertaining interview and each member gives a rundown of their equally amusing vital statistics, including favorite toothpaste, dream date, phrases, etc. Beautiful layout and contents, which also include discussions with Jeff Mueller of June of '44 (and many other offshoots), Lou Barlow of Sebadoh, Scott McCloud of Girls Against Boys, and Jeremy Enigk of Sunny Day Real Estate. This is just about as high-quality as a fanzine can be without being sold at Tower Records. It also includes in-depth "musical retrospectives" of numerous big-time indie records and 'zines. This is dope. Dope, dope, dope. DO (2011 Booth St./Simi Valley, CA 93065)

EVENTIDE FANZINE #3 8.5x11 \$2 68pgs.
A thick New York/New Jersey fanzine featuring over 20 band interviews, most of which are short, and filled with typical interview questions. Most of the more well-known bands included in this issue are Hot Water Music, The Promise Ring, Harvest, By The Grace of God, Rainer Maria, and plenty more. There are many ads, assorted personal columns, a sizable review section for music and 'zines, and my favorite, a large listing of hardcore band web sites. For a 'zine of such high production, the graphic layout is quite visually unsatisfying. FGC (Toby Carroll/225 Riveredge Rd./Tinton Falls, NJ 07724)

FALSE SENSE #6 5.5x8.5 \$1 28pgs.
A 'zine written by two high school guys who show a good deal of knowledge and understanding of global issues and local concerns. Good and concise pieces on the Tibetan freedom movement, the plight of political prisoners, Kwame Cannon, and a Zapatista's update. They even write in support of my idol, Oprah Winfrey. Lastly, there are short interviews with Spazz and Capitalist Casualties and a bunch of reviews. Keep it up! DA (PO Box 49641/Greensboro, NC 27407)

FATE #3 5.5x8.5 32¢ 20pgs.
This small 'zine is full of stories about love, when it is good and when it goes bad. Differing views on Valentine's day and a bunch of short stories and blurbs on hockey. Unfortunately, the handwriting made me dizzy and distracted from the 'zine, making it not too memorable for me. DA (PO Box 890701/Oklahoma City, OK 73189-0701)

FATE #4 5.5x8.5 32¢ 24pgs.
I liked the cover and so took this one for a spin. Journal style writing, letters, and an interview with Clems. I didn't stumble upon anything that completely caught my attention, but everything is put together soundly if you like personal 'zines then *Fate* will fill your insides without making you sick, which is sort of unusual considering how many poorly made 'zines seem to come through here. KM (see above address)

FIRST #1 6.5x6.5 \$2 72pgs
Wow, a lot of word went into this. There are very few words and the ones that are written are mostly just context for the images, extraneous really. The art is well done and dissatisfying. The whole thing comes together quite nicely. I am always extremely envious of people that have true artistic ability. Ry has a vision and is able to put that on paper through the use of images and abstract designs. Lovely. KM (PO Box 451418/Los Angeles, CA 90045-1418)

FULL GALLOP 4.25x5.5 \$? 84pgs.
It took me a long time to actually finish this one. I kept getting disinterested and putting it down, then picking it back up, then putting it back down. The content is sort of all over and the layout is really wacky. It was hard for me to stay focused. They do, however, pack quite a bit into these 84 pages. Contents include comics and drawings, life and death, fear, personal stories, the penal system, and some poems. LO (Dan B./PO Box 377 Bricelyn, MN 56014)

GALAXY 666 #4 8.5x11 \$2 32pgs.
In the letter accompanying this 'zine, editor Jeffrey A. Sinister proclaimed "it's a hell of a lot better than most 'zines high school kids do...," which doesn't sum up what *Galaxy 666* is all about, but gives a pretty good explanation of it's purpose: these kind of 'zines are definitely worthwhile, but also sort of specific. They are extremely effective at spreading ideas and strengthening ties in a high school/hometown type of environment. All kinds of ideas are discussed here: animal rights, straight edge, environmentalism, DIY, gay rights, as well as condemning thoughts on racism, sexism, homophobia, patriotism, conformity, religion, modern industrial society, sports, etc. All of which seem pretty commonplace in the punk rock community, but probably look like Martian values in a logging town in the Pacific Northwest. That's why it upsets me when people bring up the stupid old "preaching to the converted" argument. For example, no one starts their career in animal rights by reading *No Compromise*, or has their mind changed about the spotted owl by the *EarthFirst Journal*. And that's why these type of 'zines are so valuable, in that they present these things to the uninitiated while they're still young and haven't bought wholesale into "the system." While most of the stuff in here is too general to be of much interest to me, I recognize that this is what got me through high school and inspired a lot of the thought processes and lifestyle changes that have taken place in my life. And for that I think this rules. EW (Melanie Harding/PO Box 7823/Sumner, WA 98390)

GEEK AMERICA #5 8.5x11 \$1 38pgs.
I really like the title of this little publication but the substance inside is skin deep and empty. There is an interview with everyone's favorite band (including mine), Hot Water Music, but that's the only writing in this 'zine that really got some of the pages moving, and even that lagged 'til the end. Otherwise, Brent shoots around talking about how Gillian Anderson from "The X-Files" can have her really bad jaw days that makes her resemble "the elephant man" or stories of lightbulbs and snails which were pretty vivid. It is a quick-to-flip 'zine and it really doesn't hold up much of anything interesting except the name. SA (Brent Warner/22682 Napoli/Laguna Niguel, CA 92653)

GRUNDIG #3 5.5x8.5 \$2 56pgs.
Amazing little diary style 'zine of traveling and other adventures that alter states of mind and give impulse to writing. The majority of the 'zine is taken up by the story of a long train ride into Mexico, which is incredibly detailed and far from boring. Another piece that stands out is the sort of informational section on hobo graffiti language, something I knew nothing of before. Pretty layout, too. LO (2510 S.E. Clinton/Portland, OR 97202)

GULLIBLE #13 5.5x8.5 32¢ 16pgs.
Personal diary style 'zine that talks about weird happenings on Friday the 13th, Guns 'N' Roses, the sunset and other little anecdotes. Better than past issues. LO (Chris Terry/PO Box 4909/Richmond, VA 23220)

HELP MY SNOWMAN'S BURNING #2 & #3 5.5x8.5 \$2 40pgs.
A 'zine from New Zealand written by one Knixie Nox. These issues include a wide range of stuff, from personal writings and essays to reviews of board games and the like. Issue #2 contains essays on the SF Bay Area Girl Convention, how fast food advertising campaigns make ugly gunk look appealing, a protest at the NZ parliament building, and a 10,000 year history of the swastika symbol. There are two brief scene reports from Gainesville, FL and Berkeley, CA, some book reviews, and letters. Issue #3 contains essays on DIY, Hans Moleman, car culture in New Zealand, avoiding cliques, a history of the subjugation of women in China, and the work of Roberta Gregory. There are also more letters, a show review, board game reviews, and quotes from "Heathers". Both issues are packed full of drawings, wacky collages of words and images, and random thoughts from the editor. SJS (PO Box 14562/Kilbirnie/Wellington/New Zealand)

HERE BE THE DRAGONS #1.5 6x3 \$1 16pgs.
A great combination of story telling and critical reflections on those stories make this an enjoyable read. The focus of this issue is work. The author shares experiences and beliefs about his work and work in general. From the antics of his graveyard shift at the supermarket to the campus catering company to his student teaching, all are easily identified with and learned from. There is something for everyone in here, for work happens to be a part of life. ABB (2036 Wendover St. Apt. 4/Pittsburgh, PA 15217)

HICKEY ON YOUR BRAIN #1 8.5x12 \$? 4pgs.
Another fold out flyer style 'zine, but the cool thing about this one is that it is from Malaysia. This is put out to help spread the DIY ethic and message and features a show review and a bunch of contacts. Cool project. LO (Weng/24-A JLN ANG SENG 4/50470 Kuala Lumpur/Malaysia)

HODGEPODGE #3 8.5x11 \$2 58pgs.
There are five band interviews in this issue including Delta 72, Sleepytime Tno, Blueprint, Indecision, and Sons of Abraham. I enjoyed the layout of this 'zine more so than many of the others I have reviewed. It is actually very similar to *HeartattaCk*, providing a small area for staff writers with their own signature images, and interspersed music/'zine/book reviews with various band photographs. This also includes informative articles on Rohypnol, and race related topics. FGC (Mike Schade/432 Red Jacket Quad/SUNY Buffalo/Buffalo, NY 14261)

HOODRAT #1 8.5x11 64¢ 10pgs.
This is a brief personal 'zine from Zanne of Indianapolis. She writes about feminism and vegetarianism, the role of television in today's society, and a few other personal concerns. There is an essay on the outcome of a worker's demonstration at a lumber mill in Everett, WA in 1916 and a small section of an interview with a woman who recently had an abortion (reprinted from *Rotten Fruit* 'zine). Zanne promises more stuff for the next issue. That would be cool. SJS (Zanne Bucksten/756 Grace Ct./Carmel, IN 46032)

HANK MARVIN 5.5x4.25 \$1 36pgs.

Short but sweet personal 'zine in which the author discusses her thoughts, fears, hopes, and frustrations. Neatly handwritten and a quick read. Tammy is moving, so write to her e-mail address if you want to get in touch. LO (ashes1@hotmail.com)

HAZLO TU MISMA #3 8.5x11 50¢ 24pgs.

If only I could speak Spanish, then perhaps I could give this 'zine a proper review and do it some justice. There are tons of columns, plus interviews with Amsterdam's Funeral Oration, Redención 9-11, and Whisper. There are some other articles that I cannot understand, a tutorial on how to silk screen, and some music/zine reviews. DA (CC 213 Suc 12 (B)/CP 1412 Buenos Aires/Argentina)

HEAD SHY #5 5.5x8.5 \$1 30pgs.

I really liked the art and layout of this 'zine, which is why I picked it out to review. The design of it is neat, it folds out in 2 different ways, sort of like a gatefold. Inside it's chocked full of interesting things to read. There are articles about ecology, paper and consumption, classism and veganism, Mumia Abu-Jamal, agriculture and its future, plus more. He also has some personal stuff in there and some book reviews. The article I found most interesting was about gender. (Which by the way he mentions that females have XY chromosomes and males have XX chromosomes which is wrong, the females are the ones with the XX chromosomes.) Anyway, this is a good read and definitely worth getting. 33b (Ryan/103 Nuangola Ave./Mt. Top, PA 18707)

I DON'T CARE #19 5.5x8.5 \$2/trade 20pgs.

This is an Italian punk 'zine, featuring an interview with George Tabb of Furious George, that is printed in both Italian and English. There's also a reprint of one of George's columns from MRR as well as an article on two-tone ska stuff, all in Italian. Seems like a pretty cool 'zine to me! MARK (Stefano Calori/Corso Sempione 100/20154 Milano/Italy)

INDY #4 6x7 \$2 78pgs.

Heavily informative 'zine dealing with some rants and political pieces. The highlight of this issue, for me, was the special pull-out piece on the Zapatistas. Basically, it is a long history and information thing that is pretty thorough. The rest of the 'zine consists of a Calgary scene report that has listing of all the punk people and places, an interview with Barb Higgins, some reviews, and columns. LO (PO Box 532 Station M/Calgary, A.B./T2P 2J2/Canada)

INSIDE OUT #15.5 5.5x8.5 \$1 24pgs.

Any 'zine that recognizes great bands like Suffocation and Malevolent Creation gets the nod from me. Finn says that he wanted to put something out so that people won't forget about him, since it has been a while. The front, back, and center pages are in color, and they contain a bunch of pictures of graffiti. Also featured inside is an interview with 108, a dictionary on graffiti terms, a story on Leon Czolgosz (the man who shot President McKinley), and a few other short pieces. RG (Finn McKenty/PO Box 770372/Lakewood, OH 44107)

IT'S ALIVE #16 8.5x11 \$1 56pgs.

Fred's been doing this a long time, and it will be obvious to anyone that picks this up that this is the case since about half of the photos of are bands that haven't existed in at least five years... there is a reprinted interview with Youth Of Today from *It's Alive* #6, an interview with the singer of Scared Straight, and an interview with In My Eyes. This issue is filled with photos and flyers, all of which are nice looking and well printed. Nordcore pride! KM (PO Box 6326/Oxnard, CA 93031-6326)

JAWA #1 8.5x11 \$2 28pgs.

Like it says on the cover "It's a fucking straight edge 'zine." Except for an anti-smoking rant and some reviews, *Jawa* is all band interviews. Balance, Ten Yard Fight (who have a hilarious logo featuring a big buff guy wearing Nikes and a football helmet with X's on his hands!!!), and Ian Mackaye are all interviewed in this issue. Good clear photos but the general layout is a bit boring. MARK (PO Box 9263/Te Ao/Wellington/New Zealand)

JAWA #2 5.5x8.5 \$? 28pgs.

As you can maybe tell by the title, this is a straight edge 'zine done by a Star Wars fanatic. The cover is the best—it has graffiti style drawings of jawas playing in a band and floorpunching with X's on their hands (paws). Quite amusing. Inside it has an interview with Earth Crisis and State of Grace, dancing and violence at shows, reviews, and a whole lot of stuff about the local Wellington scene. 33b (see above address)

JOIN KAO #6 8x10.5 \$1.50 32pgs.

I enjoy reading this 'zine because it has an innovative layout that doesn't waste space or become too difficult to read, and it usually covers stuff other 'zines don't discuss. This issue features interviews with Cock E.S.P., a member of Damage Digital, Knucklehead, the Monochrome/Dawnbreed thing, Disappointed, and a real short one with Damnation A.D. If you like getting out the magnifying glass to read the reviews in HaC, theirs will please you, too. Can't wait for #7. LO (Jakob Neilsen/Box 2003/3100 Aalborg/Denmark)

JUST IN TIME FOR NOTHING #1 & #2

5.5x8.5 \$2 34pgs/24pgs.

This is a literary 'zine made up of short stories by Brian Molloy. Issue #1 contains a single story called "A Glimpse Of My Future." Issue #2 contains three stories. The focus of these stories are girl troubles or sex or both. The male characters in these stories are obnoxious and concerned with little more than owning a girlfriend. The female characters are portrayed as manipulative and unattainable objects of desire. Generally everyone in these stories lives in a black and white world where you are a cool jock surrounded by shallow chicks or a despised non-conformist in a Smiths T-shirt. It is difficult to read these as more than caricatures of a teenager's angst filled diary. There are probably a lot of folks who can relate to these stories. Issue #1 tells how an unpopular boy learns the downside of falling for a cute popular girl. The first story in issue #2 tells of a guy who loses his girlfriend and his inability to deal with her decisions. He degenerates into pathetically insulting her family. The other two stories develop from a male character's sex fantasies and how those involved relate otherwise. In the first of these, the boy truly believes he is better than the two girls he fantasizes about having simultaneously. In the second, the boy creates his ultimate desire who then betrays him in his fantasies. There is not much depth to any of these characters besides basic anger, frustration and lust modes. SJS (14 Beasley St./West Orange, NJ 07082)

JPB COMICS #1 & #2 6x8/5.5x8.5 25¢ 36pgs./20pgs.

Two issues of this personal/comic 'zine from a guy named Jason Beauchamp. Issue #1 is a combination of stuff he contributed to other 'zines, *Jam Comics* and excerpts from *Journals And Sketchbooks*. Issue #2 is the "I wish it was spring" issue, in which he sings the praises of the green and warm season. Issue #1 is sometimes funny and just kooky, #2 is excellent throughout. Two pieces, "The Woods" and "Girls" really capture the feeling and fond memories of growing up and the unhappiness inflicted by fellow kids. Very nice. SJS (Jason Beauchamp/15 Hickory Dr./Townsend, MA 01469)

KILL THE MACHINE 4.25x5.5 \$? 52pgs.

If you own one of those "kill your television" bumper stickers then this is the 'zine for you. It's all about the evils of that little box and what you could be doing instead. I enjoyed it but I still find myself escaping reality and watching the X-Files. 33b (Melissa Wabnitz/2612 Kings Rd./Moore, OK 73160)

KILL THE PRESIDENT #1 7x8.5 \$2 40pgs.

This is a great 'zine. The art and writing come together perfectly. The whole 'zine has a disturbing and odd feel that is serious and yet oddly playful. The content (both art and writing) deals with the human experience. It is a dark experience mostly, with Andrew preferring to deal with the underbelly of human life in 20th century society. The writings are informative at times, but also personal. In all cases, *Kill The President* comes off as a real person's reflection on the human existence. KM (5168 Beeler St. #2/Pittsburgh, PA 15217)

A LITTLE HINT OF LOVE #1 \$2 packet o' stuff

This isn't really a 'zine, but a packet filled with 'zine like things... old photos, flyers, and some more organized inserts. One of the inserts is done by the *Scenery* fellow. It is in a cloth bound cover (see review of *Scenery*) and looks neat. The other major part is a small 'zine called *Fallapart*. This one uses cloth and transparencies for the cover. Inside you will find poetry, funny little stories, skateboarding photos, and a plenty of other odd things... There is also a third 'zine which I just discovered called *Haili*. If you are into the mystery of life then definitely try to get one of these. The accompanying letter said there was something inside just for me, but I never discovered it... if you do then let me know. KM (PO Box 6933/Vero Beach, FL 32961)

LITTLE ORPHAN JERRIE #2 4.25x5.5 free 14pgs.

This short 'zine is done by a boy on the road. Most of it stems from his travels and the people he meets. As a reader, I didn't find it very exciting since most of it is just anecdotes. LO (no address)

THE (LTO) PROTOZOA EMERGES #4

8.5x11 \$3 72pgs.

Fuck, does this person have time to do anything but band interviews. This issue features chats with Unruh, Emily's Sassy Lime, Sanctus Iuda, Noothgrush, Gob, Submission Hold, Jenny Piccolo, Divisia, Wellington, God Head Silo, Lachrymose, Senseless Apocalypse, and The Tito O'Tito Band. Plus lots of reviews and thoughts on stereotypes, god, and general chit chat. LO (Reggie/PO Box 104/Wilmington, CA 90748)

LOCK DOWN #2 5.5x8.5 \$1 44pgs.

This 'zine gave me a very good idea of what it's like to be a girl involved in punk rock in Spokane, WA, as well as some interesting bits on great women in history, an interview with Atom (I don't know that his Package speaks much), contributions from various folks, pictures of Sybille and her friends, some inspiring words about riot grrl, a handful of reviews, and tales from a trip she took to Europe. Altogether an interesting and entertaining form of persona. EW (PO Box 1781/Spokane, WA 99210)

THE LONG WALK NOWHERE 5.5x8.5 \$2 28pgs.

An adorable and poignant comic about the editor's awkward teen, metal years. Simplistic yet insightful tales of the first girlfriend and boredom. Many comics have nice pictures but fall way short of having a story, this one does not. Awesome. LO (Migraine/PO Box 2337/Berkeley, CA 94702)

LOUDER THAN BOMBS #4 8.5x11 32¢ 4pgs.

Fold out flyer 'zine that talks about what's going on musically and personally with the editor. Short and sweet little articles on whatever comes into his head. This issue interviews Charles Maggio of Gern Blandstein Records and Reversal Of Man. So much for so little. LO (Daniel Pastrana/Providence College/Box 183436/Providence, RI 02918)

LOVE IS FOR SUCKERS... #1 5.5x8.5 \$1 40pgs.

I kind of liked it. Its got poems and stories, all having to do with the life of the author. He does a good job of exploring some interesting personal issues that we all experience at one time or another, a lot of stuff about love and friendships. A tour diary and Philadelphia scene report make the whole thing well rounded. Some social commentary on a personal level bring even more relevant aspects of human existence into the read. A good first issue. ABB (Mike Straight/514 Delaware Ave./Baltimore, MD 21286)

MALCONTENTS HOME JOURNAL #3

8.5x11 \$2 14pgs.

More of a polemic/conversation type 'zine with cool stories. Some of the information in here seems a little dated, but it still brings up good points and keeps you stimulated from wandering. My favorite was the column on the anniversary of the LPS strike. Learning the pain of poverty the year of the Clinton and other such topics grace these pages. CH (Greg Stedehack/PO Box 5011/Knoxville, TN 37950-0141)

MANUAL RESISTANCE #9 5.5x8.5 \$1 24pgs.

This one is entitled "The Many Faces Of Me" and I think that is pretty fitting. Mostly, there are observations, anecdotes and personal tidbits inside this 'zine. It's all hand written but still easy to read. Some topics discussed are Kansas City love, relationships, and expectations. LO (Matt Ingle/PO Box 45622/Kansas City, MO 64111)

MAYFAIR #1 5.5x8.5 \$2 20pgs.

Quick little personal 'zine with many personal rants. The focus of the project is this person talking about his faith and how he sees the world around him. Essentially, he feels it is the purpose of his 'zine to help interpret and spread God's word. All the same, he says open-minded by not condemning those who might disagree with him. LO (Dannyl/1221 E. Mayfair Ave./Orange, CA 92667)

MIRRORS AND LIGHT 5.5x8.5 free with letter 52pgs.

A nice personal 'zine done by a seemingly nice guy. The things he writes about are mostly about getting older and the future. I liked how he put pictures with his little blurbs on each page. 33b (Kevin/61A Foxfield Dr./Nepean, O.N./K2J 1L7/Canada)

MONKEY #4 8.5x11 \$2 91pgs.

Sander Monkey unleashes another thick and powerful issue of *Monkey*. It seems like he spends a complete year trying to fill the pages with just about everything you can think of. In this issue there are, of course, a multitude of band interviews with bands like Earth Crisis (which wasn't as bad as I expected, it was actually pretty good, even though I could care less about Hard Karl and his violent ways), Mainstrike, Spazz, Disrespect, Catweazle, and a One Day Closer tour report. Of course, 'zines like this unleash pages upon pages of reviews, as Sander did. Sander also includes a short biography of one of the greatest minds of our times, Bruce Lee. Bruce Lee has been a spiritual mentor of mine since I was in 3rd grade, so reading a column on him in a hardcore 'zine gets me pumped to read more. And as a fellow monkey and Bruce Lee admirer, he should read up on the Monkey Style created from Chinese Gung Fu, the same style that taught Bruce. In all, this "beer drinking vegan hardcore fanzine" threw out more than I could chew. SA (Sander/Vlastraat 12, B/9712 KT Groningen/The Netherlands)

MR. ROUNDHEELS #4 5.5x8.5 32¢ 10pgs.

Ahh... I am not the type of person to be reviewing such a 'zine. I don't have much patience for poetry 'zines unless they are the kind I like (which shows my bias) and to weave through such poor photocopying is hard. If you are the type of person that likes poetry 'zines, then pick this up. I salute you. DA (Waterfall For A Minute Or So.../JCS-27 Box 111/Denver, CO 80215-4090)

NATURAL MYSTIC #6 8.5x11 \$2 16pgs.

Un mas 'zine en Espanol? Por supuesto... Uff! No problema. Punk rock 'zine that reminds me of a political *Flipside* (just because of the naked pictures). Sx'E leaning at some points. Interviews with Enot, Age of Quarrel, and X-E. This 'zine is for the multinational scene and lets it be known. Keep it positive. CH (no address)

NEWSKASTER #3 6.5x8.5 \$1 28pgs.

DIY from the Philippines, written in English. Interviews with the Crawl Daddies and Cessation of Repression. The interview with the Crawl Daddies is a page long and horrible, primarily because of the one sentence responses to questions. The Simi Valley scene report rambles on and on, and at the end becomes virtually indecipherable. The interview with Cessation of Repression is the 'zine's highlight. The person representing C.O.R. has some interesting things to say about politics, activism, music, supermodels, and (of course) his band. Includes music and 'zine reviews. I didn't like it a whole lot. ABB (Jerry Cruz/38 Ilang x2 St. Michael/Meycauayan, Bulacan 3020/Philippines)

NINE AND A HALF LEFT #4 5.5x8.5 75¢ 40pgs.

Mostly personal anecdotes and silly stories, like him trying to talk to his landlord, crushes, smoking, self-loathing, and frustration. If anyone wants to send him Transformers that would rock his world. LO (Mike Rodemann/13386 Madison #4/Lakewood, OH 44107)

NUEVO EXTREMO #3 8.5x11 \$2 30pgs.

Sx'E hardcore 'zine from Chile. Well composed and well written. Interviews with Silencio Absoluto, Vieja Escuela, and Frail. This seems to be a little more open than other Sx'E zines and not so egotistical. I can feel revolution creeping all over the place. Sx'E, politics, Sx'E, and more politics. Tu no lo *Nuevo Extremo* gringo? Ustedes no muy inteligentes. CH (Joao Da Silva/Casilla 120 Correo 12/La Reina, Santiago/Chile)

NUEVO EXTREMO #4 8.5x11 \$? 20pgs.

Unfortunately for me, my four years of Espanol in high school failed me as I tried to read this 'zine. In this newspaper style 'zine there are several columns and interviews with Enfermos Terminales, Nations on Fire, and Monster X. There are also the usual record and 'zine reviews. I apologize for the poor review due to the language barrier, but at least you get a small idea of what is in this 'zine. DA (see above address)

OLIVE PIT #1 5.5x8.5 \$2 20pgs.

This is an art 'zine which focuses on short fiction stories, poetry, photographs, and drawings/paintings. Very creative. 33b (Jenn Solheim/PO Box 744/Evanston, IL 60204-0744)

ONLY A PHASE #2 6x8 \$? 44pgs.

Hardcore 'zine from Germany that's all in English. Music-wise, they interview Catharsis, Reveal, Pale, Appeal To Reason, and Born From Pain as well as having a bunch of photos and doing lots of music reviews. But it isn't just a music-oriented magazine because the columns and pieces also talk about things like religion in hardcore and positive scene criticism. This issue looks really good, nothing is hard to read or ugly. The price in Germany is DM2., which is like \$1.30 but you should send more than that if you live in the states because their postage rates are high. LO (Karsten C. Rommberg/Rehmannstr. 10, D-52134 Herzogenrath/Germany)

OPTIMUS PRIME #3 8x11 \$? 28pgs.

Powered by some Joy Division listening kid, *Optimus Prime* has columns/articles about technology taking over, advertising, the use of words, and various other things, none of which were ground breaking for me. What I did get a lot out of was the interview with HaC's very own Kent McCloud, where Kent discusses getting older in the hardcore/punk scene. The layout is well done with hand pictures reviews and an interview Justin from Locust and the Swing Kids. ADI (109 Highland St Apt 2R/Worcester MA 01609)

OUTBACK #19 8.5x11 \$? 40pgs.

Has articles on food, the hip-hop industry, the allure of (gay) porn, weed, TV shows, cartoons, and poems. There are interviews with Cursive, Beltaine, Hep-Cat, and the owner of Crank! Records. For some reason, they don't review 7", they only name them and write down the address. The table of contents would have helped if the pages were numbered. I thought it was a good 'zine with many interesting things to read. But I was personally put off when one of the articles claimed that there are numerous clone shows to "The X-Files," and another one spelled Muller's name wrong. I'm sorry, but the *X-Files* is a very original show and nothing on TV even comes close to it. RG (PO Box 780132/Orlando, FL 32878)

OH POOP, SANTA'S DEAD #2 8.5x5.5 \$1 20pgs.

I liked this 'zine, especially how the author is so independent and stands up for what he believes in. My hats off to you for raising some hell in your high school about vegetarianism and for standing up to your high school officials. I can also relate to your dealings with the church... and your views about having survived it. Keep your head up and you will have many future 'zines explaining your new adventures and personal growth. You rock! DA (Ben/622 Silversmith Ln/Charlotte, NC 28270)

ONE STEP DOWN #7 8.5x11 \$4 40pgs.

I really enjoyed reading this 'zine. It had articles about the evils of Catholicism, what we, as hardcore kids, can do to make a change in society, legalization of cannabis, and more. There are interviews with Water Breaks Stone, Spirit of Youth, and Brian from Catharsis, Inside Front, and Crimethinc. 33b (Bjorn/Steinstraat 19/9810 Nazareth/Belgium)

PAINT ME A REVOLUTION #1 5.5x8.5 \$2 78pgs.

This 'zine is packed with unbelievable amounts of applicable information on feminism, gender, and race issues. This is a rather thick 'zine and is comprised of many editorials and stories by male and female contributors of diverse ethnicities. After having browsed through just a portion of this 'zine, I have already cleared myself of any misconceptions I previously carried about feminism and am continuing to increase my knowledge on related issues. One of my favorite parts of the 'zine was an entire section taken off the Caulfield Blabber Board on the internet in which gender and race issues in the hardcore scene were passionately discussed. Helen creatively includes many quotes, anecdotes from her own life, newspaper articles, and various, yet related, writings that have been borrowed from other 'zines. The format and layout is all cut-and-paste, which I wish I could have helped out on. Let's just say I have gained much information on the whole philosophy of feminism, and am still nowhere near to finishing it. This should suffice as interesting and informative reading material for long road trips and long bowel movements. FGC (Helen/22 Bridport Cres./Scarborough, O.N./MIV 4N8/Canada)

PASS THE PORK #6 5.5x8.5 \$1 40pgs.

Pass The Pork is a 'zine mostly dedicated to vegan and animal rights issues, but Missi also explores a few personal subjects as well. Issue #6 features a really brutal piece by her mother about her life-long struggles with alcohol and drugs, anecdotes from the off beat lives of the contributors, and a few of Missi's own annoyances. There is also a pretty handy list of animal ingredients and some good vegan recipes. LO (Melissa A. Maynard/51 S. Campbell/Valparaiso, IN 46383)

PASS THE PORK #7 5.5x8.5 \$1 24pgs.

This 'zine comes out every two months, so I wouldn't be surprised if another one was out by the time this issue of HaC makes it to the printer. The non-animal ingredient list adds to the vegan information you read in #6, and is also pretty lengthy. You'll also find more personal tid-bits and contributions as well as the steady articles, like "Worthless Grips With Uncle Ian". Oh, and there is this smoothie recipe that is to die for. I like this 'zine because it is really honest and personable, it supports ideas and imagination with its contributions and art sections. Lots of poetry in this one. LO (see above address)

PHASE ONE FANZINE #3 8.5x11 \$1 20pgs.

I tried to get through the boring layout (and an oncoming headache with the change of fonts) but it was to no avail. How many more times must I read about people selling out in sex, pro-life views, or how God is the final answer for all? The only thing I found remotely interesting was the Sick of It All interview, and for that those know me, that says a lot about this 'zine. DA (Eric Stout/331 Ebenezer Ave/Rock Hill, SC 29730)

A PLACE CALLED HOME #6 6x7 \$7 12pgs.

Pretty straightforward 'zine. Editorial notes, music and 'zine reviews, and an interview with Esteem. The one noteworthy thing was the fictional story entitled "Metaphor". Try to make the next one a little longer. LO (TJ Hannum/10561 Regent Cr/Naples, FL 33801)

PLAGUE DOG #1 5.5x8.5 \$1 36pgs.

Apparently the author has been writing since she was 6 years old and it certainly shows in her most recent work. Exploring human nature, "corporate America training camp," alikido, our modern day consumer lifestyle, and more are her writing in a critical way by effectively communicating some profound ideas. The 'zine's weakness lies in the essay style article on consumerism. This weakness, however, is not one of; amenability. I simply found that the story writing was much more effective in frustrating and supporting ideas while the essay at times proved to be flat. It sometimes relied on some crucial assumptions that were never explained or argued for. One idea was great writing, another one of Santa Rosa's finest. ABB (Jesse/PO Box 15366/Santa Rosa, CA 95402)

PxOx #8 5.5x8.5 \$1/Trade 32pgs.

I have to say that I loved some running along the bottom of the pages. More politics than music, the columns are well put together very and thought out, not bimby speedily over. My personal favorite was the column "Anarchy and Communism: Totalitarianism: Classical Liberalism and Socialism". Lots of good points are brought up and I felt que (to my self). One damn good 'zine. If you political types want something to check out get this, and stand you ground. CH (Greg/PO Box 36/Saratoga Springs, NY 12866)

A PUNK KID WALKS INTO A BAR... #10 8.5x11 \$1 22pgs.

Barclay is a guy who is a bit obsessive about correct use of the English language. If you are interested in why Barclay no longer does English with his hand record store or how Barclay spent his December 14th (yawn), then check out this 'zine. There is also some dull columns, some reviews and a Halliaker interview. MARK (PO Box 254/Rye, NY 10580)

PROFANE EXISTENCE #35 8.5x11 \$3 64pgs.

As always *Profane Existence* is a blend of politics and noisy hardcore punk music. Every issue is filled with band interviews, politics, and some humor. This issue features Coprolia, Insane Youth, Unhinged, and information about Mumia Abu-Jamal and the Zapatistas. The content and design is continually improving, and as always *Profane Existence* is worth looking into. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

PROFANE EXISTENCE: Making Punk A Threat Again

book \$10 140pgs.

The *Profane Existence* crew have reprinted their favorite articles from the first four years of the magazine's existence. They have also included a discography of the record label, notes about what *Profane Existence* is all about, and some commentary about the history behind the organization. They have also included art and reproductions of the original covers from both the magazines and the records. All in all this is a well put together book that captures the feel and intent behind the *Profane Existence* project. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

PUNCHING THE CLOWN #1 8.5x11 \$1 24pgs.

Punching The Clown has interviews with Sick of it All, Millencolin, The Gadjits, Hatebreed, and Brand New Unit. Also has some columns and record, movie, and 'zine reviews. The layout is done nicely and the cover has the picture of Ian

Mackaye sitting with his head in his lap with a bunch of clown dots all over his clothes. Put it all together and you get a good 'zine. RG (Tim & Dave/367 Blue Haven/Dollard, Q.C./H9G IS9/Canada)

PIGS WILL PAY #5 5.5x8.5 \$1 20pgs.

Send this person all the Stars Wars shit you can find and s/he will love you forever. Lots of little personal notes and stories of living in a small town and dealing with the things in your own head. I liked reading this 'zine, as short as it was. LO (1506 19th St/Sacramento, CA 95814)

QUALITY 21 INSPECTED #2 5.5x8.5 \$1 16pgs.

In *Quality 21 Inspected* we get a glimpse into the Norway straightedge scene. Unfortunately, after reading this 'zine it doesn't look like too much is there. Included are two brief interviews with Endeavor and Monster X, a paragraph in which the question of whether or not we need a government is almost addressed, a couple paragraphs about hardcore, a page which claims to address the question "what is capitalism?", and a couple of pages pertaining to politics in music. All in all, it pretty much falls below average on my grading scale for 'zines. There just simply isn't really much there. The writing does not even begin to address the issues that it claims to present and the interviews are short and not too informative. Nonetheless, perhaps some more focus and work could lead to better issues. ABB (Frederik Bakken/Kirkeveien 5/8009 Bodo/Norway)

RANT #1 8.5x11 \$1 18pgs.

The cover picture of Wally George giving a big thumbs-up is enough to give even the most stone-cold tough guy nightmares. The basis for this entire 'zine is sarcasm, plain and simple. And it's a formula that actually works. A lot of stuff about Mr. George, Christianity, and all those little "Susie is a Satan worshipper and this is what happens to her" booklets that you run across every so often... it even comes with a freebie called "The Visitors". This shit rocks. I like *Rant* a lot. I want you to order it. Now. DO (PO Box 3991/Ontario, CA 91761)

THE REAL LIFE DIARY OF A BOY #7 5.5x8.5 \$1.64 44pgs.

File under emo/personal 'zine. I hate to use some labels, but sometimes they are unavoidable. In this issue Phillippe spills his guts about what's going on inside him: love, loneliness, inspiration... it's all here. Some pages have especially innovative and pleasing layouts, like the section where he prints some of his more recent e-mails. The cover pleases the eye as well. I like this 'zine, sometimes these kinds of projects get really overpowering, but this one didn't for me. Similar to a diary, but much better. If you write to him you can get a 'zine pack of the issues #2-#6 plus a photo issue for only three stamps! That is such a deal, it is almost like you're tipping him! Take advantage of his generosity and check out this 'zine! LO (721 Oakcrest Dr/Wilmington, NC 28403) or http://localonly.wilmington.net/~philippe/diary.html)

REGULAR WIGLAR vol.2 #10 8.5x10.5 \$2 36pgs.

Interviews with Anna Baldwin, Skatostrophe, and White Bread and Honky. Praises on hating people and weird dogs. Plus plenty of reviews, comics and year end top tens. LO (PO Box 578174/Chicago, IL 60657)

RETROGRESSION #13 8.5x11 \$4 128pgs.

One of the better reads of this issue for me. *Retrogression* combines intelligent articles and critiques with music into really well. The big piece in this issue is all about some sex rap, thought there is much more to read. It's nice to find something that is both visually pleasing and intellectually worthwhile. Find this, buy this, read this—support cool projects! LO (PO Box 815/Norton, MA 02766)

R'LYEH RISING #1 5.5x8.5 \$1 24pgs.

Gofeta native Frank Burkhard fled to Portland a few years ago in order to pursue the true crust. In the last issue of HaC he contributed the Detsenation interview. This issue of his new 'zine features Christdriver, Carcass, Unholy Grave, a scene report, some book reviews, and some political statements. It is all white on black of course. Go, Frank, go. KM (PO Box 40113/Portland, OR 97240-0113)

ROBOTS 1, HUMAN 0 4.25x5.5 free 28pgs.

Oh my god. Cute cartoons and sentences that could have easily been the work of a kindergarten. If this was at the bottom of a nice letter I would find it amusing, but as a 'zine... LO (Lee/PO Box 251565/Little Rock, AR 72225)

SANJAM #5 6x8.5 \$7 44pgs.

Wow, so cool to see a 'zine from an old buddy from the on-line world. This is the best 'zine out of my batch this issue by far. Intelligent interviews that probe with questions that aren't usually asked to people and bands like SPK from Croatia, Cerulean, Luk Haas, Seien' Red, and Unhinged/Nabate distro. There is also a great history of the civil war in Croatia, a cool discussion about what is art, homophobia, and a hilarious self-interview with the author when he was only 10 years old. Lastly, there is a cool collage of different views from people in the scene worldwide that runs throughout the course of the 'zine. Awesome job... I want to see more of this 'zine in the future! DA (Yann Dubois/9 Rue Des Mésanges/35650 Le Rheu/France)

SAP #3 5.5x8.5 \$2 36pgs.

These poor star-crossed lovers finally meet in the third issue of this comic by Ian and Kim. For a while, I thought the whole thing was going to be about them always missing each other, and that story was wearing thin. The end is open, so I'm interested to see what happens next. LO (Migraine/PO Box 2337/Berkeley, CA 94702)

THE SCHWA SOUND #13 4x5.5 stamps 36pgs.

Ever wonder where I get all that cool looking Nate Powell art work? Well a lot of it is stolen straight out of *The Schwa Sound*. This issue even includes the great Emily Heiple story that is also printed in this issue of HaC. The art and writing are well done, and I highly recommend this to anyone that has enjoyed any of Nate's stuff in previous issues of HaC. Personal, funny, and interesting. KM (7205 Geronimo/N. Little Rock, AR 72116)

SILENT NATION #1 5.5x8.5 free 20pgs.

This 'zine contains an assortment of random stuff in a cut and paste style. I think the best thing in the issue was the long list of toll free numbers that you can call to receive free things. Lot's of stuff in here is taken from somewhere else, and yet he is paranoid about other people "stealing" things from it. Overall it's a pretty boring 'zine, nothing really interesting to read. The first issue is free. RG (Jeff/4140 Bona Villa Dr/Ogden, UT 84403)

SILENT NATION #2 5.5x8.5 free 24pgs.

More long lists of free stuff, poetry, record reviews, and general filler. Nothing too exciting. LO (PO Box 264/Ogden, UT 84402)

SLIVER #3 8.5x11 \$3 82pgs.

Wow, for a slow reader like me this took a while, but I loved it all. Tons of in-depth interviews done by people who are really excited and inspired about music. *Sliver* covers a range of bands from Shift to Today Is The Day to Shallow to Deftones and many more. It also contains fat reviews (except giving Hecate Enthroned a "5", come on damn Cradle of Filth rip offs). The few columns are pretty good and have meaning to them. The hard work, dedication and sincerity shows in this magazine. ADI (27 Commercial St., Gloucester MA 01930)

SLUG & LETTUCE #52 news 55¢ 16pgs.

Well, I can't say that I really like *Slug & Lettuce*, but I can't say that it is bad either. Dealing with hardcore/punk, politics, social issues, and the environment, the subject matter is fairly interesting and important. The writing style is what I find to be its ultimate downfall. It tends to wander about, touching on numerous situations and issues related to the one being discussed, but fails to get to the point. In two of the four columns, some important issues appear to be addressed by some knowledgeable sources, but because of the lack of focus in thought, the heart of the matter is not reached and the author's point becomes unclear. An informative column on recycling provides some helpful tips and another column pitter patters on the issue of domestic violence, mainly bringing to light the fact that such a thing is alive and well in our society. The rest of the 'zine consists of 'zine and record reviews. Overall, not too great. ABB (Christine Boarts/PO Box 26632/Richmond, VA 23261-6632)

SLUG & LETTUCE #52 & #53 news 55¢ 16pgs.

All of a sudden it seems like S&L is coming out all the time, but I guess it is just bi-monthly. In these two most recent issues Christine continues to churn out tons of information, reviews, and lovely photographs—and there is no skimming on quality. I find myself enjoying her intro/columns a lot more now that I read them on a regular basis, too. Issue #52 also features extra articles on environmentalism. It is amazing to me that one person can consistently put out such good work. Read this 'zine! LO (see above address)

SOMEONE ELSE'S MEMORY 4.25x5.5 free 16pgs.

This is Nicole's story about her rape when she was 17. It is a powerful testament. The voice seems somewhat cold and distant, and weaves in and out through narration, factual asides, and emotional reactions. This is a haunting little booklet with qualities that put it more on the level of serious artistic effort than an ordinary 'zine. The aesthetic qualities reflect the voice and message: printed with dark contrast on unbleached paper with a stitched binding. IST (Nicole/57 Warren Ave/Hamilton, O.N./L9A 3C7/Canada)

THE SOUND AND LIGHT OF WEAKNESS #4 8.5x11 \$3 43pgs.

Damn, another one of the amazingly awesome 'zines I have read from Sweden. Christian really put his elbow grease into this 'zine. The design and layout alone should win a trophy or medal. It is visually appealing and artistically intelligent. Christian must be right brained to pull something like this off. He also includes well written stories and writings about his feelings, thoughts, etc. One, about his father's suicide, was very moving; it was brilliantly written and heartfelt. The other writings are remarkable as well but of course not in the same context with the aforementioned writing. There are six interviews with bands and I was totally interested in finding out those little quirky things especially about Bräid and Chisel. The rest were interviews with Bluetip, Unbroken, Hal Al Shedad, and Baby Harp Seal which were all up to par. The other sections in this 'zine focuses on reviews, and he does a hell of a lot of them. *The Sound and Light of Weakness* is a definite must. SA (Christian Söderholm/Mariehemsvägen 19c.-10/90653 Umeå/Sweden)

SCENERY #7 7x8.5 \$1 32pgs.

I just got this, and though I haven't had the time to actually read much of it, I can tell that this is yet another great issue of *Scenery*. Once again the art is awesome and distinct. The writing is a collection of stories and thoughts on life. Nothing researched or forced. It is all personal experience. The text is mostly all hand written which adds to the personal feel. I am always pleased to see a new *Scenery* in my postal box. KM (PO Box 14223/Gainesville, FL 32604)

SOUND VIEWS #49 8.5x11 \$2 48pgs.

Music 'zine featuring Mary Ann Farley, Ensign, Richard Heyman, Victor Rice, and this crazy band named Snuka. There's also lots of different reviews and columns. LO (PO Box 23523/Brooklyn, NY 11202-3523)

STRAIGHT FORCE #3 8.5x11 \$2 76pgs.

A very straight edge 'zine that includes interviews with Up Front, Ensign, Fastbreak, Tenfold, and 25 Ta Life. Also has stuff on being fucked over by DIY pressing plants, violence at shows, and tons of show, record, and 'zine reviews. There's also a lot of finger points to top it off. 33b (Chris Howe/49 Cresdale Rd./Glastonbury, CT 06033)



SUGAR INDUSTRY #1 8.5x11 \$2 20pgs.

This one caught me off guard. So inundated by the stale and sterile environment that makes up most of 'zine land, *Sugar Industry* really tickled my insides with its refreshing humor and innovative viewpoints. "Ten things that would make 'Kids' a better movie," "Interviews I would like to see," how to build a dictator, and the whole Springer-mania episode had me laughing out loud each time I read them (and I read this like 3 or 4 times). Outside of the reviews and interviews, all the pieces were very insightful, thought provoking, and inspiring. They dealt with the "PC Backlash," "Feminazi Bitches," and keeping hardcore vital, exciting, and interesting while not being afraid to point out complacent and destructive attitudes/behavior in the scene. Awesome. It's their first issue, and they're already better than 98% of the 'zines out there. Hell, even the "Humiliation Hotsheet" a la *Teen Magazine* but with a punk rock slant was funny. I'll be a dedicated fan if they can keep this up through successive issues. I really enjoyed this one (as if you couldn't tell), in fact it's one of the few that I would recommend sending away for if it weren't so thin for the price. Wonderful. EW (Mike McKee/PO Box 890/Haverton, PA 19083)

10 THINGS JESUS WANTS YOU TO KNOW #18 8.5x11 \$3 60pgs.

10 Things Jesus Wants You To Know has been around for a while. It has a pretty straightforward style with articles, interviews, columns and reviews. As always, this issue holds quite a bit to read. Among other topics, #18 features recipes and tips on brewing your own beer as well as interviews with Debbie Goad, Empty Records, Matt Matsuoka, Meg Watjen, The Splash 4 and The Suspects. LO (8315 Lake City Way N.E./#192/Seattle, WA 98115)

THERE WAS A SUN ONCE #2 5.5x8.5 \$1 34pgs.

Issue #2 of *There was a Sun Once* consists of four short stories and one poem. At the outset of my reading I must admit that I was not looking forward to completing the work. However, after the first story I really got into it. The second story, "On Turning Twenty," is especially well done. Written from the third person, the story jumps back and forth between two different scenes, each time picking up where the previous corresponding scene left off. Its theme lies along the lines of sexual relations and some of the things that come along with them. The poem, entitled, "The Dragonfly Larvae Breathes Through It's Ass, I Talk Out of Mine," appears to imply that the author talks out of his ass. This doesn't do much in accrediting his writing with profound insights into life, but nonetheless it's kind of funny. Even if he does talk out of his ass, he does it pretty well. Definitely worth a dollar and a read. ABB (Martin J. Hauck/739 E. 24th Ave./Vancouver, B.C./V5V 2A6/Canada)

THINK #7 5.5x8.5 free 24pgs.

Xerox, cut-and-paste and pretty sloppy, but *Think*'s got some feeling put into it even if it doesn't stand out in the crowd. Written by a recent high school graduate who sports a mohawk, hates Nazis, and who feels that punk is "the only thing [he's] NOT disillusioned with." *Think* has a couple of moments of quality ranting... namely in an article about vegetarianism. Other than those couple of pages, however, I was relatively unimpressed by the tangible outcome of his inspiration. If only he could convert it as effectively as he does in the aforementioned article, I'd be happy to wholeheartedly endorse this. It is free (plus postage), though, so go ahead and write him a nice letter.... DO (21 Hollywood Ave./Albany, NY 12208)

THIRTY ONE #2 5.5x8.5 64e 16pgs.

The cover says "sorry... no cheesy, generic hardcore action this time..." which pretty much holds true. He writes mostly about personal things, about stuff like his future, "being black in a white world", child abuse, etc. 33b (Eric Fortner/PO Box 55603/Hayward, CA 94545)

THIS ANATOMY IS MUSIC #1 4.25x5.5 \$1 60pgs.

This is a highly personal 'zine with many modes of expression weaving in and out to form a complex array of thoughts, reactions, dreams, and contemplations. The voice reminds me of early-morning semi-consciousness or feverish dreams in its non-linearity with a clarity peering through at times like a momentary glimpse at the starry sky on a cloudy night. The messages are encapsulated in roughened photocopied pages with a paper bag cover and held together with a rubber band that exudes a feeling of care, but also an urgent necessity for expression. Star charts and copies of Galileo's observations of Jupiter complete the ethereal qualities of vision under the aspect of eternity. This is an intense read, running the spectrum of human existence from contemplative gazing towards a fading twilight to aching introspection. IST (Jess'o'rama/45 Wilder Ln./Leominster, MA 01453)

TRIBUTE 714 FANZINE 5.5x8.5 \$2 30pgs.

Rambling thoughts, messy layout, and boring interviews with Adamantium and Swingset in June. This is the kind of thing that either needs to be totally redone or just thrown out. It lacks direction and any real personal style. Along with this one came a 60 page compilation 'zine that had similar problems. Each introduction started out by saying something along the lines of, "I don't know why I'm doing this..." or "I did this in a few hours..." Unless you are a creative genius, those things will only hurt you. I want to support people when they do projects, but there has to be some kind of quality otherwise it is just a waste for everyone. LO (1903 Santa Ana Ave./Costa Mesa, 92627)

TRUTH WILL OUT #4 8.5x11 \$1 24pgs.

This 'zine is for all the sXe kids out there. It is a very quick read with columns on decriminalization (which was quite poignant), his opinion on gun control, and other contemporary political issues society breeds. There are two interviews with Bane and In My Eyes, both were alright but nothing exciting. Some reviews (on just about every sXe release that has come out in the last year) and a Converge tour diary written by the bassist, Steve Brodsky. I don't think I finished reading it; it kinda dragged on, unlike their music. And probably the main reason why I even picked up this 'zine for review was because of the Converge tour diary. *Truth Will Out* is a good representation of the kids out in the scene today, however it's kinda short and leaves that half empty feeling. I guess that ain't a very positive thing to say from a positive kid like me. SA (AJ McGuire/34 John St./Worcester, MA 01609)

UNDERDOG 'ZINE #22 8.5x11 \$2 37pgs.

A really good 'zine by a really good record label of the same name. I enjoyed this a lot more than most of the other 'zines I reviewed because it contains so much more substance rather than just ads, band interviews, and reviews. This includes a large section on nutrition and vegan and vegetarian recipes. How thoughtful. They also discuss the history of Atari, which brought to mind many fond childhood memories. There are a lot of other articles that I know are informative and interesting, but I haven't really had a chance to look over. But best of all, this has page numbers so I didn't need to count. FGC (2206 N. Rockwell St./Chicago, IL 60647-3004)

U.S. TRASH 5.5x8.5 64e 44pgs.

Fairly typical pop-punk oriented 'zine. Translation: pretty funny at times (mostly by way of puns, jokes, silly anecdotes and plentiful pictures of people "flipping the bird" to the camera), but nothing essential. Black and white xerox with boring interviews of Avolt and Zombi's that don't get anything done. "Buffet Reviews" are a couple of restaurant reviews from places in Oklahoma, so it won't do much for the global punk community. (Oh well, I'm not terribly interested in Poncho's Mexican Buffet or a pepperoni pizza from Garden Pizza anyway. A couple of more meaningful articles about animal torture (sport hunting), the disproportionate amount of arrests of African-American, and celebrities others make this a decent publication. Nothing incredible. DG (1517 N.W. 144th St./Edmond, OK 73013)

THE UNAMERICAN ACTIVITIES

PROPAGANDA KIT 8.5x11 \$5 80pgs.

This isn't really a 'zine so much as an art project and form of resistance. It comes with a "conspiracy kit": a big booklet of various anti-establishment, pro-revolution posters, and a bunch of "fuck work" stickers. You are supposed to take an active part in copying and distributing the flyers. They are all pretty basic in design, following the Barbara Kruger or John Yates style of straightforward slogans that grab the eye. Though the posters aren't quite as good as the works of the aforementioned artists, the project itself is really cool. LO (James/PO Box 410663/San Francisco, CA 94141-0663)

VIRAL OR BACTERIAL? #1 8.5x11 \$2 40pgs.

What a great first issue. The author's commitment to critical thought is exactly what I wish were the trend in 'zine writing. While many 'zines I have read attempt to express critical thinking, very few do so in a clear, concise, and in-depth manner as this one does. A rant on the nature of culture, an objective look at the antics of the Tupac Amaru in Peru, an evaluation of the ongoing campaign finance issues, an open forum section on voting, and even a brief account of one of the author's personal metaphysical issues help make this a great 'zine. The substance is enhanced even more with a good choice of artwork and layout design, and the appropriate punk rock "fuck you" and "fuck off" create that nice personal feel. Get this, it's good. ABB (Spencer Ackerman/678 E. 24 St. 1st Floor/Brooklyn, NY 11210)

WAR CRIME #8 8.5x11 \$2 48pgs.

War Crime is 'zine with great content but bad layout. Every issue holds some new gem of wisdom concerning politics, animal rights, the environment and activist issues. This issue interviews prisoner Chris Plummer and Noothgrush as well as the continuance of the Sea Shepherd history. This is a project with a conscience and a purpose. LO (PO Box 2741/Tucson, AZ 85702)

WARWICK DAVIS #7 5.5x8.5 \$1 18pgs.

A very personal 'zine by a heartbroken female whose occupation as a grocery clerk doesn't do much in appeasing her angst. This little 'zine isn't visually stunning (it's not even stapled and is created by cut-and-paste work), but it is chock full of interesting and relatable anecdotes as well as new-found convictions of the typical, hardcore youth. While the topic of relationships has become quite over-used in this music scene, it is still comforting to hear someone else going through such relatable and honest experiences. Short and good reading. FGC (Brittany/42W985 Faireno/Elburn, IL 60119)

W.G.O.I.M.P. #7 8.5x11 75e/trade 22pgs.

I read this, but I still don't know what W.G.O.I.M.P. is an acronym for. Anyway, this 'zine is mostly columns and pieces. Topics include education, the scene, vegetarianism, and television. There's also an interview with Fuckface and a list of things that would please the editor if they ceased to exist (yes, Earth Crisis is on that list). LO (C.J./488 Green Bay Rd./Highland, IL 60035)

WHAT'S THE NEXT STAGE 5.5x8.5 \$2 28pgs.

Poetry collection that talks about the current evils of our society in a way that sounds much like song lyrics. No surprise then that the writer is the singer of A/Political. There is a lot of emphasis put on the problems facing environment and society due to our social structures. This poetry is a warning and an outcry. "Love is the basis of our anger." LO (Counter Culture Press c/o Crasshole Collective/PO Box 73/Odenton, MD 21113)

WHITE TRASH DIARIES #1 4.25x5.5 \$1 56pgs.

Lots of pieces about the editor's life that have relevance on a larger scale, like having her child taken by the Department of Human services, shopping at Walmart, and general complications of being a parent. Plus there are lots of personal pieces that illuminate what's going on with Candycce. This one is really different than most 'zines, and that is refreshing. LO (Candycce/1500 S. Boston Apt. 17/Ft. Smith, AR 72901)

WINGS OF DELIVERANCE #5 5.5x8.5 \$2 24pgs.

I tried to avoid this 'zine this time around but to no avail. I just don't understand what the hell these people are getting at. Are they trying to be funny or serious? The majority of this is a piece from an author (?) about sex, crime and the occult. Then there's a disturbing comic and a time line of Jeffrey Dahmer's life. Don't ask me. LO (Mason Williams/12 W. Sharon Rd./Cincinnati, OH 45246)

WOMAN CLOTHED BY THE SUN 5.5x8.5 75e 48pgs.

This one starts out with a well put piece on, well being p.c. essentially, though I hate to put it like that. It's more like the editor expresses her concern about what and how we think about things like sexism, really taking the time to interpret certain actions. It goes on with a cool article about how to spot the "danger signals for abuse" and avoid putting yourself in the situation where you could be battered. There's also a compassionate short story, pieces on stealing spirituality and programming, and an interview with a cross-section of people from this person's community dealing with police and personal actions to make the world a better place. This is one of the better projects I have checked out this issue. LO (511 Woodward Apt. 21/Astoria, OR 97104)

WORKING FOR THE NEXT DAY #1 5.5x8.5 55e 24pgs.

An odd collection of strange rambling little stories. Weird. MARK (600 W. Capitol #41/West Sacramento, CA 95605)

YOU AND ME #1 5.5x8.5 \$1 44pgs.

Hell in English and hell in Croatian. This 'zine has personal pieces and information about political and punk activities in Croatia. This 'zine definitely shows the contributors have a true love for hardcore. There are also interviews with Panzaga, Request Denied and Razlog ZA. LO (Petriceva, Teo/Poljska 29, 40315 M. Nedice/Croatia)

ZINE GUIDE #1 8.5x11 \$6 98pgs.

This is exactly what the title describes and it is done well. *Zine Guide*, which is a subsidiary of *Jay Spins* compiles just about every 'zine they know or have gotten a hold of one way or another. It's a well organized 'zine listing of over 1,650 different 'zines, bands, and record labels. This 'zine is filled to the rim with anything you need to know about 'zines. It even gives you their top 150 'zines, if that isn't enough. I don't think there will be a problem for anyone out there in this galaxy to find a 'zine that they might be looking for once getting a hold of *Zine Guide*. It's the yellow pages of the 'zine world. SA (PO Box 5467/Evanston, IL 60204)



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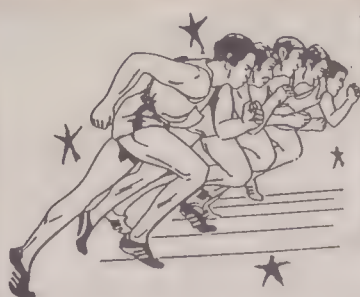
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Howdy kids. My name is Brian and I've got a horrible story for you:
This sucks so bad. I can't believe this is happening.

"Awright son, now toin to thu left."
FLASH... FLASH...

The Gatwick Airport Detention Centre security goon rips my mug-shots-to-be out of the Polaroid with a fury and musters up a hideous smile, revealing what certain members of the American Dental Association would refer to as "Brit-Mouth." For the first time in hours, I find myself smiling too.

"Go awn with Jimmy thair. 'e'll show ye 'round thu place." My eyes finally adjust and I see the 11-foot-tall Jimmy holding the entrance door for me. I'm shuffled into a hallway. It looks like a Motel 8. I'm given the tour.

"There's the loo, there's whair youwl be sleepin', and 'ere's thu T.V. room! Awright Abdul? How's it goin'?"

Abdul's taken by surprise a bit. He doesn't seem pleased with Jimmy's presence or the evening's selection of BBC television programming, but still manages to offer me a nod... then an unamused stare for the officer. I don't suppose Jimmy and Abdul are actually pals on normal days. We're back in the hall. I've never been in prison before.

"OK son, this way. See, oi reckon moist eh thu geezers 'round 'ere ain't all bad, it's jest thu blacks ye gotta watch out fahr, innit?"

BBBRRRIINNGG... The hall's suddenly a river of black, white and yellow faces all running towards a door at the other end, over which a sign flashes "Court yard—30 minutes."

Jimmy seems to have left my side and I find myself drawn towards the courtyard and the people in it. Within about 20 seconds, teams are divided (shirts and skins) and a soccer game is underway. Folx are running laps along the perimeter of the razor-wire fence for exercise. Some are doing push-ups. Others are just enjoying the waning light of the mid-August evening. Not much time passes before I get talking with a few young Nigerians, and then some Bosnians, Somalis and Ukranians. Some of the young courtyardians have apparently been rotting in this shithole for the better part of five months, balancing somewhere between a life of poverty in Great Britain or immediate deportation to (certain death in) the countries from where they came, all waiting on the English government to grant them political asylum. Many of them are students who had spoken out against their governments. Many more are simply poor and had committed the crime of trying to move to a country where they might actually have a decent standard of living. A few of them are going home tomorrow. All of them have the same question for me... "But why is an American in this prison?"

I'll be damned if it wasn't but a mere ten hours before. I was on an Icelandic Air Flight 165 probably over the north sea somewhere, rockin' out to the Assfactors on a walkman with dying batteries and sipping on some grapefruit juice. I was reading an article about whaling and then another on the career of Bjork towards the back of the Icelandic Air Magazine. I remember

feeling particularly pleased that I'd succeeded doing the standby AirHitch thing (DC to London) with Icelandic Air rather than shell out the same \$350 for the dreaded Icarus Airlines competitor. It was then that I figured maybe a better way to spend the last hour of the trip before landing in London would be to get started on my new journal:

"Here begins another adventure... back to bonnie Scotland for another year to be with the love of my life, Cecile. One year ago we fell in love in Edinburgh and it was then that we decided we needed to be together."
...some crap about the heinous Bellboy job I had to help pay for the trip, how I despised the English



government and then...
"I can't believe that we're finally getting the chance to be together. It should be interesting jumping into a whole year in her presence. Feeling chipper!"

At the time, it didn't seem the least bit inappropriate to be writing such things. I was, after all, a young punter preparing to pass through a rather major threshold of life (i.e. cutting all ties with sunny Greensboro, NC and crossing the ocean to be with a lover) and I had time to kill...

7 a.m. and every exhausted bastard's piling off the jet in a mad rush, navigating themselves through the immigration lines, customs checks and baggage claims as quickly as possible to meet loved ones, connect with other flights or just kick off their summer vacation there and then. I myself had a girl in Scotland waiting and a bus to be catching. Folks were racing through the airport in all directions. I hadn't taken the time to notice the rather savage appearance I'd acquired after 48 hours of land and air travel. Nor had a toothbrush come anywhere near my oral orifice for days. Nor had I thought about my potentially-offensive armpit stench and general escaped-convict-esque unshavenness when I took my place at the end of the line... "European Community Nationals" or "Other Nationals" immigration control line? Hmmm... It was the "Other Nationals" for me. Approaching my appointed passport-checking woman I, for some reason, thought it wise to stick my return Airhitch standby voucher in my passport. That way, she'd know I was just here on vacation, rather than living here permanently with a French girl (I'm one clever fucker). That's how things got started...

"What's this?"
"My return... voucher."
"How long are you planning on being in this country for?"
"Three months."
"To do what?"
"To do a bicycle tour in the highlands and play music with a friend."
"OK, have a seat over there. Would you like some tea?"

With my passport in hand, she mounts the stairs to some horrible, two-way mirrored office. I can see her in the doorway talking with some old stern-looking bald character with glasses. A few minutes later she's back. "Let's go get your luggage."

We then began a healthy trek through the mysterious underbelly of Gatwick Airport. Doorways. Elevators. Corridors. Cops. The effects of hours of in-flight coffee consumption were swiftly subsiding. I was reaching that incredible place in the land of sleep deprivation where you lose all control of your facial expressions. Whether I was starting to resemble a clown or a corpse, the passport-checking woman was inspired to say "You know we're taking your baggage for the customs officers to have a look at so if you're carrying any... substances (one eye-brow flying off the top of her forehead) with you, you can tell me before you get into trouble upstairs."

I was feeling mighty bold at this point as I've been true-to-the-micky-ficky-core (save the horrid coffee bean) and standing hard for many a year now. Her petty stoner-busting ploy sure wasn't going to fly. It was, however, the substances far stronger than any drug that were about to land me in a whole world of trouble.

"Hey, you can't do that!"
"Yes, I can!" Snatch. Upstairs in the customs inspection room, my evil immigration thug drools as her greedy peepers start devouring the first page of my journal. Letters are getting opened. A video, a 7 inch record and then a 'zine are liberated and carted off to different rooms. T-shirt designs are given the once-over. The "Britain Out Of Scotland" sticker on my guitar case is met with growls.

"So, you organize... GIGS, do you?" Her eyebrow goes nuts again and she continues reading the letters I hadn't yet read myself. There's loads of the bastards. They're all firing in with a vengeance. Thank fuck some other poor soul was then dragged back there with a suitcase full of poorly wrapped oriental fish. Within seconds, the customs vultures were assaulting him with accusations instead of me. I was left to repack my mess.

"We need to have a serious talk."
Mrs. Eyebrow brings me to a new room downstairs, this time with a door that locks. There are already some other folks in there. They're watching the British version of NASCAR on a bolted-down TV. The seats are hard plastic. There is some wood paneling, a pay phone and vending machines; the perfect hybrid between principal's office and Greyhound station. Hours pass and my companions come and go with various immigration officials. Finally they come for me.

It's a different woman now and she's

several degrees more ruthless-looking than The Bröw. She sits me down in the full-on face-to-face, swinging light bulb, cigar smoking, interrogation chamber. She's writing everything I say by hand, word for word. The crappy lighting is making her appear all the more frightening. Our interview starts off relatively normally:

"What are you doing in Great Britain?"

"What do you DO back in the States?"

"How are you paying for your vacation here?" etc.

But soon matters speedily take a turn for the sinister...

"What are your political views?"

"Why do you have this?" Blam! The anarcho-cop-killing-pro-choice-eco-warrior-fascist-destroying split 7" grabbed from my suitcase earlier gets displayed. She's not liking the looks of it. She starts reviewing some of the lyrics for me.

"Government's laws are arbitrary. Our primary guidance should be that of nature."

"Is this your picture on the back?" It wasn't. It was just another yank with stupid facial hair and geeky attire. "Is this your way of dealing with things, Mr. Tumor? Is this what you believe in?"

Then, somewhere in the middle of my telling her about the virtues of the two-party system or whatever else I thought she might want to hear, she fires out, "Sir, have you ever attended any demonstrations against the Criminal Justice Act in this country?"

The Criminal Justice Bill was one of many responses by the rightist Tory government to the growing movement of discontent in England and Scotland around 1994. Among other things, it basically banned the right of peaceful protest, squatting, hunt sabotage, raving, demonstrating, privacy, silence, and even camping and hiking. Not many people were very enthused by the thought of such a thing actually becoming law and loads of actions took place against it. It was pretty damn exciting (even though it did pass a few months later).

It was then that I remembered that they had taken a punk video that I made out of my bag. It not only contained footage of such demonstrations but also a particularly heated, and highly illegal, occupation of a Glaswegian courtroom (and subsequent battle with a court security officer). I wanted to show my documentary publicly. I brought the video to Britain because I wanted people to be angered at what they saw. I wanted them to remember the shit that they were being offered. An explanation for the woman regarding the Criminal Justice Act was going to be near impossible... Five minutes later and my thinly disguised defense involving journalism, free-speech and non-violent civil disobedience wasn't cutting it. It was time to tell that lump of bourgeois trash the score. I was plenty ready when she goes and delivers the kiss of death—my journal.

"Well apparently, according to your journal entry here, you plan on staying for a YEAR and to LIVE with a GIRL."

There were a few seconds of silence. I bullshitted and bullshitted again but the pure trauma of having my own words used against me so horribly was just too much.

"I don't know what to think here. You've told me that you're here on vacation and then you come in with all these... things and then I see that you're coming here to meet somebody. I mean, it's bad enough that she's French but..."

With those last few incredible phrases the interrogation is terminated and I'm taken back to the Greyhound station room. A few hours later, she enters with a boob-headed bobby who returns my video and address book. She tells me there's no way in hell I'm entering her country and that they've reserved a seat for me back to the USA on a British Airways flight first thing tomorrow morning. There is no appeal. I bitch and cry and crack and lose my cool but now it's 5 p.m. and her work day's finished. All falls upon deaf ears. I'm handed over to the world of private security. I make use of the pay phone and talk to a friendly comrade up in the American Embassy in London. He tells me that it's a damn shame and it's a good thing I called so they can put my name and this incident on file. "Have a nice trip tomorrow."

I'm hungrier than anything and I'm thinking that if this were the film *Alive* instead of miserable reality I'd be making a glorious feast of that security guard's rather large backside. Instead, I go to make the demand for some vegan food (immediately!) but the hefty guard tells me I'll have to wait. Then, the situation starts to sink in and I'm highly disturbed. So, you are being deported. You have no appeal. You're going to spend the night in jail and then get sent back from where you came. The same words that put you in these horrendous circumstances can do nothing to take you out. No explanations or excuses. No begging or apologies. No cursing or blasphemies. Not even being a semi-official member of the American white middle class is going to change anyone's mind. The millions of "what-if?" scenarios one can imagine are of no use and the clock will never rewind the necessary 10 hours to make everything alright again. The fruits of your own carelessness and naiveté have left you utterly powerless. It looks like I'm going home...

Just after losing all hope, I'm loaded into a paddy wagon with a variety of other deportees who were stopped that day. Nobody is in particularly good spirits as we're driven through the back alleys and security gates of the airport. Most of my companions were getting their first and last look at England, and at the western world. I could only try to imagine what they might be thinking. We're all unloaded into the Gatwick Airport Detention Centre where our photos are taken and we're allowed to sleep until the next day.

That's how I ended up in the courtyard with my refugee friends. They only seemed mildly surprised that an American citizen could end up in the same miserable place as themselves. My tale of misery couldn't begin to compare with any of the lunacy they'd already had to deal with. Exercise time is over. I'm ready to pass out but there's a large posse of folk in the room next-door singing about God and how he'll make everything alright. When I do finally sleep, I actually dream about being in Edinburgh with my lady friend only to wake up to the sun and the barred windows—all too brutal. Come the afternoon, I've got a guard on each arm; handing me over to the staff of a Washington, DC bound British Air flight. They give the stewardess an emo-brown envelope containing my passport and all the possible hijacking weapons I brought with me (scissors, pen). I feel pretty damn important. The passengers on either side of me are gripping their carry-on luggage and I'm getting "the eye"

from the staff. When I get home, my life is generally destroyed and I'm left to reorganize a year's worth of preparation for living abroad.

How does this tale relate to the lives of the readers of this here 'zine? If nothing else, one can learn that they should never be a dumb ass and bring their favorite subversive materials across national boundaries (i.e. records, videos, 'zines)! The horror stories relating to this subject are numerous and I'm sure any band that's gone to Canada and back knows what it's like to receive at least a few nasty accusations from the border patrol (if not a good cavity search). The deeper realization I encountered after being introduced to the world of immigration, detention, and deportation, however, is that on any given day, thousands of people are being shifted from the "first world" back to the "third." It might not be the type of thing we're losing sleep over; something evident yet forgotten. It's easy to forget about the economic island we in the hardcore world are living on. It's all the easier to accept CNN's take on the Mexican border, detention camps, and deportations in relation to unemployment. It's quite different to actually receive a small taste of that misery. The fact that I can be scribbling in some punk 'zine while the Nigerian I spoke to in the Detention center may very well be resting in a shallow grave is a bit much to bear.

Being deported also made me realize what a politicized music scene means to the real world (the REAL real world, that is). I'd been under the impression that putting out some crappy 7"s, going on tours, writing in 'zines, singing about the atrocities of war and police brutality, etc. all existed in relatively safe Do-It-Yourself vacuum. Having had the experience of seeing a real uniformed police officer, with a confiscated 7" and video in hand, temporarily imprison me in direct response to their content, I've changed my view of hardcore and politics and their relation to the real world. Maybe it is possible that all this noise, gas consumption and consumerism really frightens those in power. Maybe the fact that the ideas represented in a few lines of some ridiculously screamed lyrics have toppled governments and spawned revolutions in the past means that they will continue to do so, so long as enough people are exposed to them. When folks try to silence you, you must naturally present a threat to their position of power. Kids have

actually "done time" for playing in speedy bands with anti-government sentiments (ask the former Eastern-block country punks)...

Now I live in France and have actually managed to re-enter that horrendous country, England (though it was greatly sketchy) a couple of times. My ordeal at Gatwick airport has helped me to seek out the political refugees in this town (Dijon) and befriend them. Learning about other cultures is pretty rockin', but that's another topic... For more info on immigration in Europe

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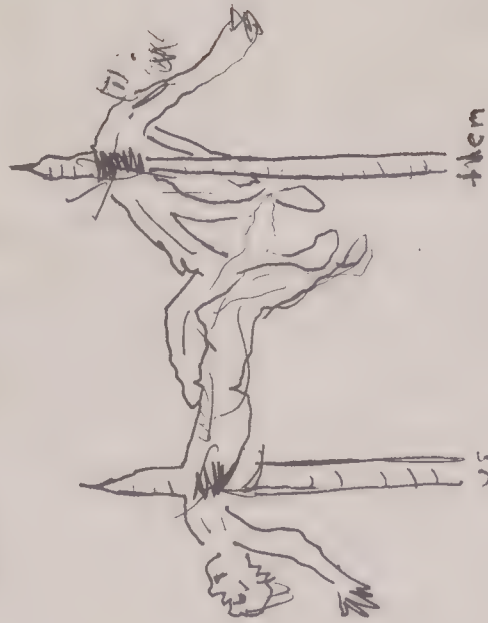
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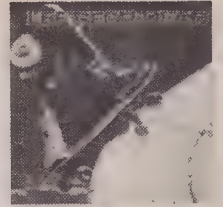
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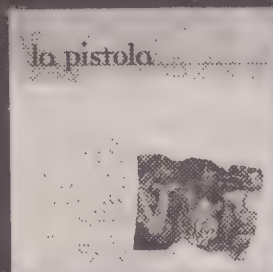


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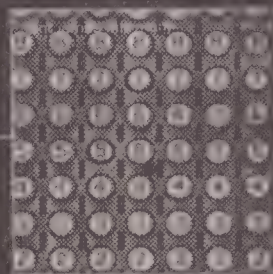
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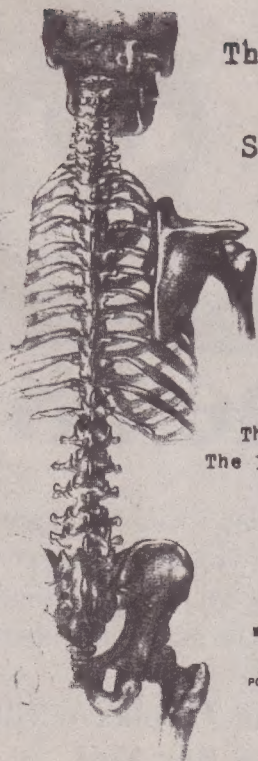
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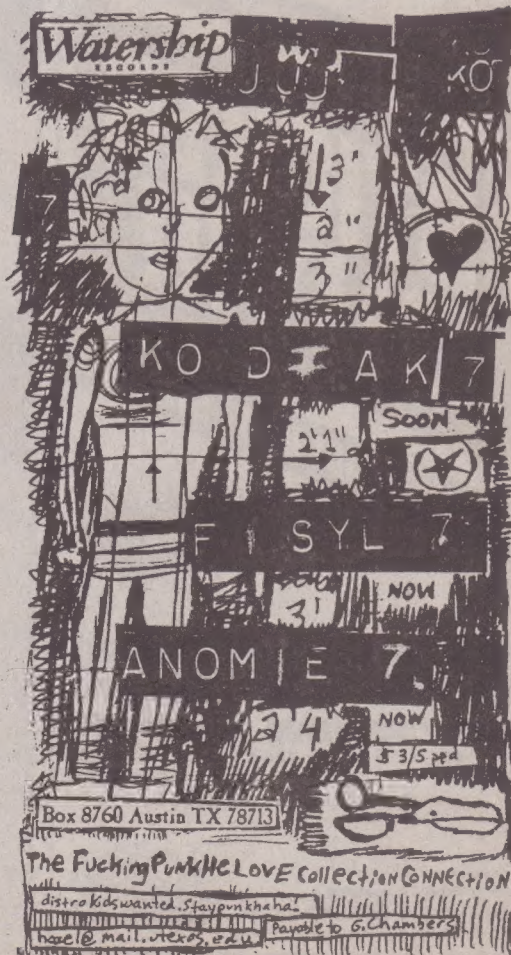
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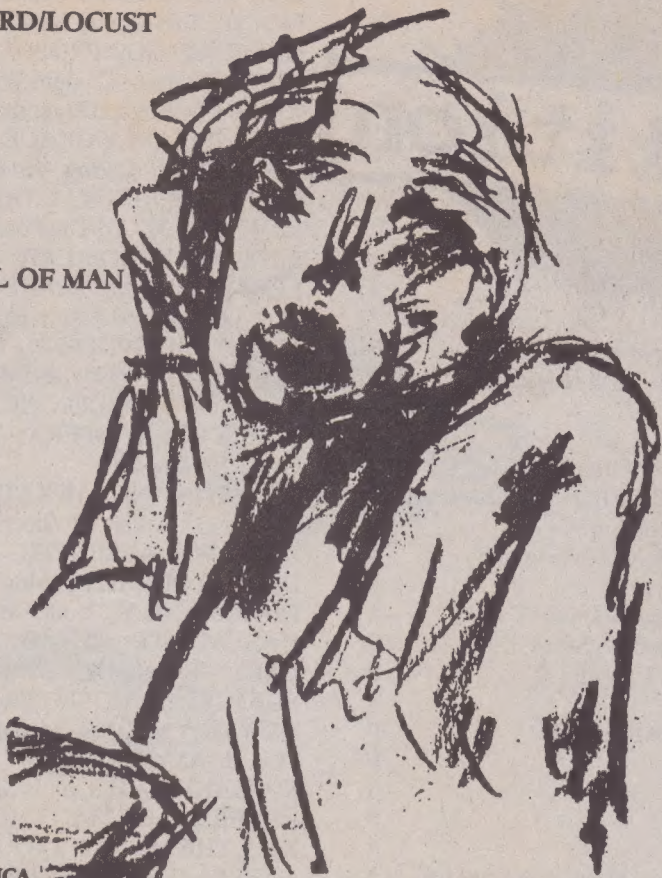
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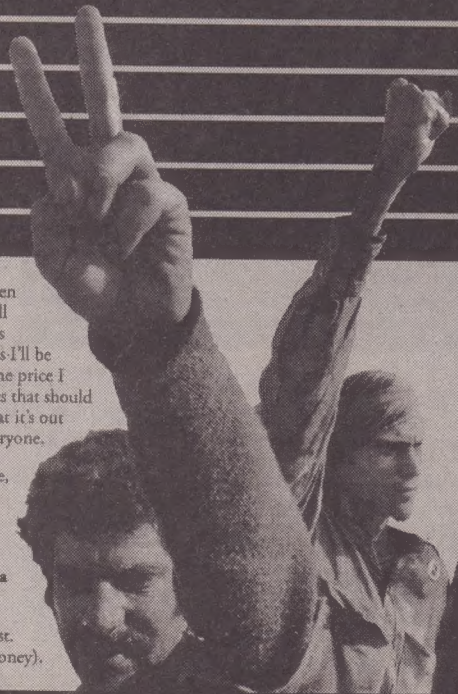
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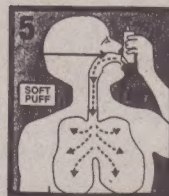
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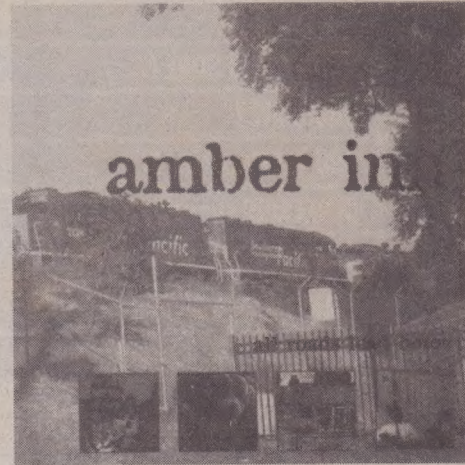
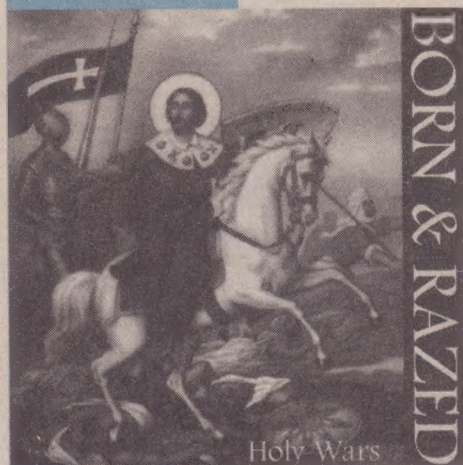
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 SPITBOY - True Self Revealed 12"
 DOWNCAST - LP
 DOWNCAST - 7"
 STRUGGLE - 12"
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 STILL LIFE - From Angry Heads... double LP
 SEEIN' RED - Marinus 7"
 MONSTER X - Attrition 7"

some other stuff we distribute...
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 FRANKLIN - Roy Is Dead 7"
 ONE EYED GOD PROPHECY - LP
 CHOKEHOLD - Content With Dying LP
 CAVE IN - Beyond Hypothermia CD
 CAVE IN/EARLY GRACE - split 7"
 CONVERGE - Caring And Killing CD
 CONVERGE/BRUTAL TRUTH - split 7"
 MONSTER X - To The Positive Youth 7"
 LEFT FOR DEAD/ACRID - split buzzsaw LP
 LEFT FOR DEAD/OCHRE - split 7"
 97A - Abandoned Future picture disc LP
 SEEIN' RED/ÖPSTAND - split 7"
 SEEIN' RED - 1993-1995 discography CD
 30 SECOND MOTION PICTURE - LP
 THREE PENNY OPERA - 7"
 CURRENT - CD
 CONSTANTINE SANKATHI - CD
 CODE 13 - A Part Of America Died Today 7"
 DRILL FOR ABSENTEE - 7"
 DEVOID OF FAITH - Slow Motion... 7"
 IN•HUMANITY - Your Future Lies... 7"
 IN•HUMANITY - The History... LP +7"
 LÄRM - Extreme Noise discography CD
 SUBMISSION HOLD - Progress... CD
 NEW DAY RISING - Memoirs Of Cynicism CD
 IVICH/JASMINE - split 7"
 SUBSANITY - Human Is Shit 7"
 REVERSAL OF MAN - 10"
 KILL THE MAN WHO QUESTIONS - 7"
 CABLE - Gutter Queen LP
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